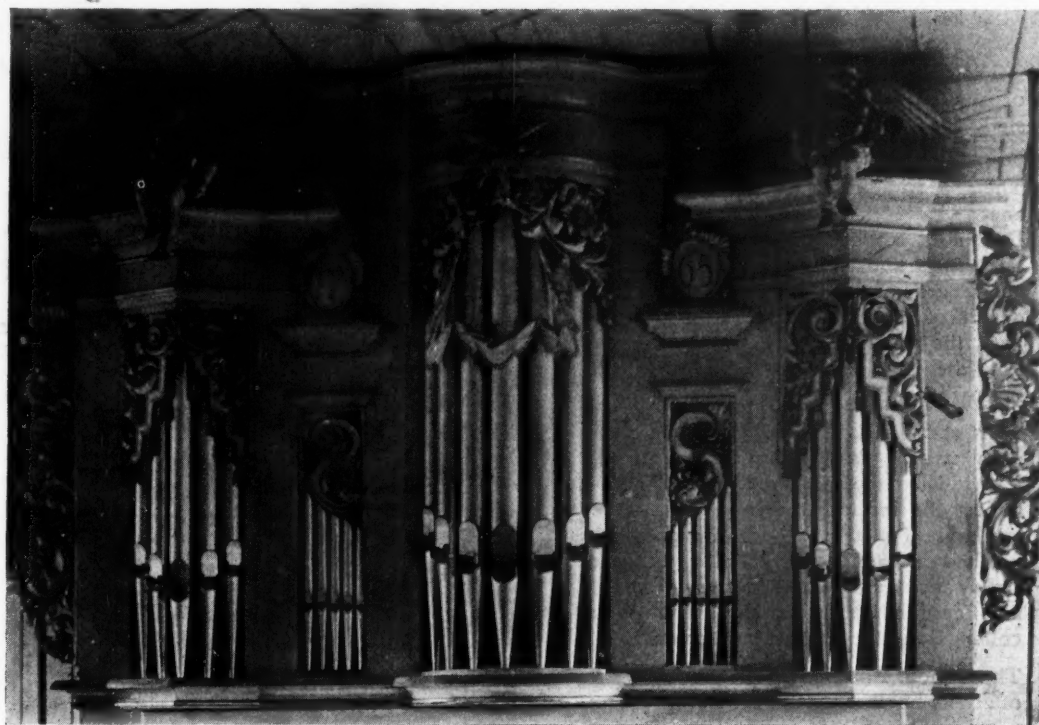


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The American Organist

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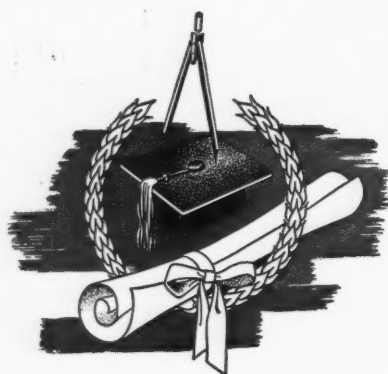


OBERASPACH, GERMANY, 1765

In the Protestant Church and quite a credit to any village of but five hundred souls—and Germans had souls in that age. Photograph and stoplist of the organ by courtesy of Robert J. Wervey.

AUGUST, 1946

Vol. 29, No. 8 - 25¢ a copy, \$2.00 a year



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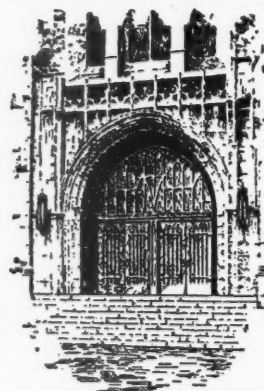
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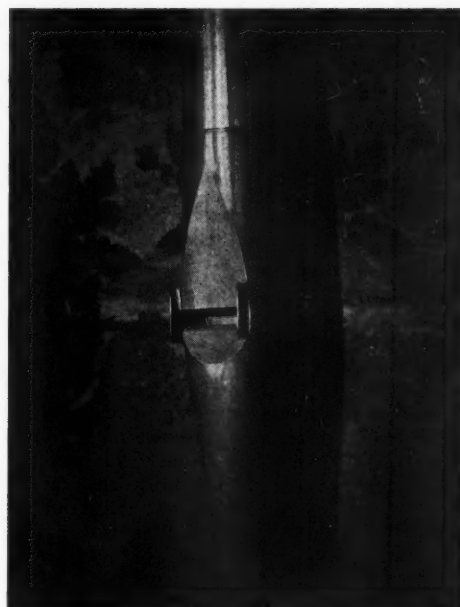


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Organ Music

BACH: *Fugue G*, 5p. md. (Gray, 50¢). The 'gigue' fugue, so delightful to hear, so easy to get the notes right, so difficult to get the style. How could Bach have written this if he had been the stuffy old Stupid so many organists try to prove him to be?

BUXTEHUDE: *Fugue a la Gigue*, C, 7p. md. (Gray, 60¢). Quite attractive music from the good old days if we don't make the blunder of mentioning Bach and Buxtehude in the same sentence. The Gray Company puts out these two gigue fugues at the same time, and they are an interesting pair; if the two go on the same program, be sure the Buxtehude is first, as it can't stand comparison with Bach.

Robert ELMORE: *Humoresque*, A, 8p. md. (Galaxy, 75¢). Here's some real concert organ music, but I don't know anybody who can play it. Not that it's difficult but rather that combined with mild technical difficulties (requiring a thoroughly schooled organist) are mental difficulties (that will most certainly stump the tradition-bound). The average professional organist won't understand why an audience should be given any pleasure at all in the first case, let alone pleasure they can enjoy without first being required to spend six years in a conservatory. No; the more I look at it, the more I'm convinced nobody can play it. Jesse Crawford could, if he could read notes. But any known recitalist alive today? Don't be ridiculous; our noble profession! It must be noble. And stupid. (If anyone ever does play this in N.Y.C., won't he please advise T.A.O. first?) —T.S.B.

Handel, ar.J.M.Klein: *Slow Movements from Violin Sonatas*, me. (Broadcast, \$1.00). Eleven pieces, 28 pages. Here we have music of various styles, some of it, we think, among the best Handel ever wrote. It all transcribes effectively for the organ, and since it is not likely to be known to many hearers, it makes ideal church-service materials. Most of it is easy to play, and even those movements where short notes make it look difficult, it is none the less easy, for that type of piece as written by the old-timers must go much more slowly than appearances indicate. Your heart will tell you what to do about it in each case; so pay attention to your heart, not to Handel. A fine collection for the church organist.

Dom Gregory MURRAY: *Short Organ Interludes for Liturgical Use: Bk. 3*, 14 pieces. 14 pages. (Rushworth & Dreaper, J. Fischer & Bro., \$1.25). All are on two staves, all are easy, and there are 14 keys, major and minor, represented. All is church music of a strict order, yet of good musical interest without ever allowing the music to assume importance for itself. Useful for any organist playing in a church where the sincerity & beauty of the service come first.

Carl Anton WIRTH: *Portals*, Dm, 4p. me. (Elkan-Vogel, 60¢). Here's something unusual. It opens with a lone

melody in the Pedal, and a good one; possibly we should call it not a melody but a theme. Then the manuals begin their part, pp, and the piece gradually builds up emotionally and subjectively—that is, the title *Portals* must be kept in mind. At no point does the music really say anything; it is only a door through which we see something beyond the music. And this reviewer rather believes a good dramatist could really do something with it on a recital program. Its handicap is not merely that it comes from America but also that it doesn't look difficult enough. We'd mention those consecutive-fifths and the dissonances, but they'd only point attention wrongly. This thing, say we, has a message in it.

International Organist, Vol.1, com.R.L.Bedell, 15 pieces, 84 pages (Marks, \$1.50). At 10¢ each, here is organ music at a bargain. Karg-Elert's *Bourée et Musette* is sprightly, attractive, slightly difficult. Next is a *Fugue* by G. W. Andrews, and then a brilliant *Toccata* by C. F. Hendriks that sounds big & attractive, really making good music even if not of profound depth. Jongen's *Grand Choeur* in G is a boisterous but worthy postlude, or prelude for any brilliant service. Bossi's *Resignation* is appealing preludial music. Sjogren's delightful *Fantaisie* in C will will delight the ears of any audience hearing it played by an organist with a sense of rhythm and appreciation of staccato; it's the real stuff. And other pieces are Respighi's *Preludio*, Alphonse Schmitt's *Piece de Canon*, Fleuret's *Invocation*, Commettee's *Adoration*, Andriessen's *Toccata*, Otto Olsson's *Good Friday*, Glazounov's *Prelude & Fugue*, Maurice Whitney's *Aberystwyth*, and Max Reger's *Benedictus* which is a grand piece of music in solemn mood; too bad Reger is not heard more often.

Church Songs

Oscar J. Fox: "*O perfect love*," 3p. e. (C. Fischer, 50¢). A wedding song with religious text; medium voice in Ef, range C-F; also for high and low voices. Appealingly melodious and genuine.

W. Franke Harling: "*Ave Maria*," for high voice, violoncello, harp, piano; range Ef-Af, 6p. e. (Schirmer, 75¢). English and Latin texts.

Negro spiritual, ar.L.Strickland: "*Can't He do the Same fo' Me*," Fm, 3p. e. (Galaxy, 50¢). Range Ef-F. "Didn't mah Lawd save po' Norah," etc. Text seems more genuinely Negro-spiritual than the music.

Mary Van Dyke: "*Wings of the Morning*," Af, 4p. me. (J. Fischer & Bro., 50¢). Range excellently conservative, Ef-Ef. Also in C for high voice.

Alec Wilder: "*Psalm 137*," Gm, 5p. e. (Edwin H. Morris, 60¢). For medium voice only, range B-G with not too much work on the high notes. A rather better setting than

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you'd expect for a solo voice, but a wide range like that is a handicap.

Sacred Songs, in the Everybody's Favorite series, 51 pieces, 189 pages. (Amsco, \$1.00). Songs at only 2¢ each. Says Michel Whitehill, editor of the volume: "In this book will be found the church songs of all ages and countries, which have stood the test of time." Amsco isn't fooling when it puts out these famous collections of music at such a low price; nor is it catering to amateurs exclusively either. Any singer who can do Mozart's "Alleluia" that opens this book won't be an amateur. Bach's "My heart ever faithful," Mendelssohn's "O rest in the Lord" and "If with all your hearts," Gounod's "O divine Redeemer," Schubert's "Ave Maria," Ambrose's "One sweetly solemn thought," the Bach-Gounod "Ave Maria," are but samples of the contents. Materials for all voices are included. It's a volume every organist should add to the church library (at the church's expense of course) if solos of any kind are ever needed. It even contains Bach's "Jesu Joy of man's desiring," with full parts for chorus, though intended here only for a soloist.

Some New Organ Music

Reviews by ROLAND DIGGLE, Mus.Doc.

•Organists who listen to broadcasts by our leading orchestras, and I am afraid there are far too few who do, will remember the *Tbrenody for a Soldier Killed in Action* by the late Michael HEMING, played by the Boston, New York, Philadelphia, and Chicago orchestras during the past season. I found it a deeply moving work. It has been arranged for the organ by Sir Ivor Atkins (Keith-Prowse). Extremely effective, it is not difficult and needs only a modest instrument to do it justice. I think it a lovely bit of writing. The Composer (son of Percy Heming, distinguished English tenor) was a student at the Royal Academy when he volunteered for the army, only to die at the early age of 22. This poignant work (which was completed by Anthony Collins) is indicative of a brilliant talent.

A *Tune in E in the Style of John Stanley* by G. T. THALBEN-BALL (Bosworth-Belwin) makes a first-rate service prelude. That England's Number One recitalist would give us so practical a number, that can be played by every organist, is encouraging. Usually recitalists write works that only they themselves can play. Here is a fine broad melody; the five pages could be made to sound well on a couple of stops.

A new name in organ music is Carl Anton WIRTH who gives us *Portals* (Elkan-Vogel). I am afraid the average listener will find this music arid and uncompromising, but I have found it an interesting piece of writing, and as it is only four pages long, it should be used to give the congregation an opportunity to hear modern American organ music. It is not difficult, but for an effective performance it does demand a fairly large instrument; certainly registration will go a long way to put it over. I hope you will give this piece consideration.

The latest from the pen of William T. TIMMINGS is *Mosaic* (Elkan-Vogel). This new piece follows the same harmonic treatment as the other numbers in this series and I

must confess it is not my cup of tea; however if you like this type of music by all means get this four-page fairly easy number and go to it—Pax Vobiscum.

There is splendid value in *The International Organist* (Marks). Here we have 15 pieces of music by Whitney, Sjogren, Respighi, Reger, Jongen, Fleuret, Bossi, Andriessen, etc. Of particular interest, at least to me, are *Toccata* by Hendricks, *Toccata* by Andriessen, *Prelude & Fugue* by Glazounow, and the lovely *Benedictus* by Reger. All these are well worth playing and it is good to be able to get them in an American edition at so reasonable a price. I hope the publishers will give us a book by American composers, for I feel that more and more American organ music is being not only neglected but stifled at birth.

It is rather amazing that *Masterpieces of Organ Music* (Liturgical Music Press) has reached its Folio 40. Too much credit cannot be given Norman Hennefield who has done a first-rate job in selecting the material for these forty books. No. 39 has three pieces by Johann Gottfried Walther; *Concerto del Sig. Albinoni* makes a jolly recital number. Folio 40 has *Toccata in G* by Reincken, an interesting 12-page work, and a short *Toccata in D* by Krieger. Organists certainly owe it to themselves to investigate this admirable series.

May I in my usual modest way draw attention to some new pieces of my own that may appeal to some of you for service use. They are *Psalm Prelude* (Morris), *Epic Ode* (Schubert) a six-page number on the tune "Halifax," *Psalm Rhapsody* (Schubert), *Fugal Fantasy on Mine Eyes Have Seen the Glory* (Schirmer).

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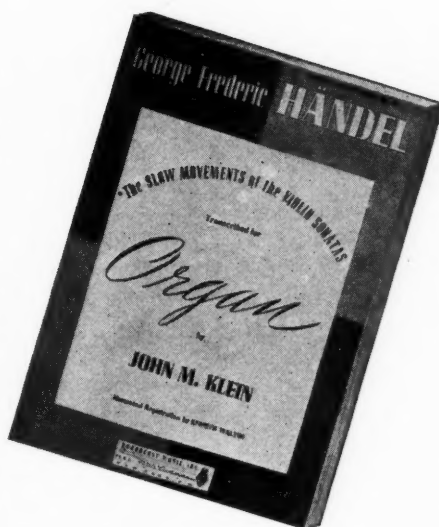
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

- A—Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

- A—Ascension. N—New Year.
- C—Christmas. P—Palm Sunday.
- E—Easter. S—Special.
- G—Good Friday. T—Thanksgiving.
- L—Lent.

After Title:

- c. q. c. q. c. q.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

- s. a. f. b. h. i. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

- o. u.—Organ accompaniment, or un-accompanied.

- e. d. m. v.—Easy, difficult, moderately, very.

- 3p.—3 pages, etc.

- 3p.—3-part writing, etc.

- Af. Bm. Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest of detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

● INDEX OF PERSONALS

- a—Article.
- b—Biography.
- c—Critique.
- h—Honors.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- *Photograph.
- m—Marriage.
- n—Nativity.
- o—Obituary.
- p—Position change.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

*Evening service or musicale.

Obvious Abbreviations:

- a—Alto solo. q—Quartet.
- b—Bass solo. r—Response.
- c—Chorus. s—Soprano.
- d—Duet. t—Tenor.
- h—Harp. u—Unaccompanied.
- j—Junior choir. v—Violin.
- m—Men's voices. w—Women's voices.
- off—Offertoire. voices.
- o—Organ. 3p.—3 pages, etc.
- p—Piano. 3p.—3-part, etc.

Hyphenating denotes duets, etc.

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FIRST CONGREGATIONAL: THE CHANCEL

Mr. Kettring's console is at the front right, out of sight, around the corner; the main organ is at the left, speaking into the chancel through a grille; choristers enter their stalls from doors in the panels directly back of their stalls, with neither processional nor recessional.

THE AMERICAN ORGANIST

August, 1946

Then & Now--a Century Apart: No. 2

The music of WILLIAM A. GOLDSWORTHY

In New York City's old Church of St. Mark's In-the-Bouwerie

ESTER morning Mr. Goldsworthy played his last service. He had been with St. Mark's In-the-Bouwerie, New York, for twenty years, had been playing regularly in churches for just over half a century; that, thought he, was enough. Judging by his lack of age, his vitality, he would be good for another thirty years. But he wants to have some fun in life, some freedom from assigned duties. He proposes to have them. He's played the stock market successfully enough and that, coupled with his income from playing and royalties from composition, provides all the money he'll need for himself and Mrs. Goldsworthy.

I've known W.A.G. for a long time and have admired him even longer. I heard many of those superbly-done Bach cantatas he put on—more successfully in St. Mark's than in any other church I know about. So I intended to hear his last service as official organist. There was no thought of analyzing, but what was done is recorded here because it was one of the most successful Episcopal services I ever attended.

It was the 11:00 communion service, beginning without organ prelude and ending with an improvisation; the music portions were, according to the printed calendar:

Kyrie, Lutkin

Gradual: The Risen Christ, Holler

Anthem: So came the morning, Goldsworthy

Sanctus (Messe Solennelle), Gounod

Agnus Dei (Messe Solennelle), Gounod

Gloria in excelsis, to a Scotch tune

Nunc Dimittis Am, Croft

The choir was a quartet of soloists, in the rear gallery with the organ, the singers standing back of the console and facing Mr. Goldsworthy whose back was toward the chancel. In none of the hymns did the congregation bother to sing much, nor did they do any better in reading their parts of the liturgy; I believe they would have sung those old Easter hymns if there had been twelve instead of four trained voices in the choir, for the organ accompaniment was perfectly suited to congregational singing. Between stanzas Mr. Goldsworthy stops his organ with the voices, and begins the next with little lost time; the hymn amens, if they are on the slow side, are kept moving briskly enough, sometimes with the organ giving the effect of two chords for the first syllable.

The amens sung after the various prayers were done promptly & vigorously, the voices entering in a manner that seemed exactly with the organ; every organist knows this can be done, but few do the necessary training to make the choir live up to it. None the less it is of vital importance to a

Review of an Easter morning service in which a master of service-playing used limited resources but unlimited artistry to create a masterpiece of religious meditation; and a brief summary of an unusual series of Bach cantata presentations.

smooth-flowing service. "Glory be to Thee O Lord," sung before the Gospel, was vigorous, brilliant, forceful, and again choir and organ seemed to start instantaneously without a moment's delay of voices after the organ; it is always done that way with Mr. Goldsworthy's choir. And it is refreshing to have it so done. All through the service, this group of vocalists did not sound like a solo quartet but like a small chorus; they spared themselves not at all but put everything they had into their singing.

The sermon took thirteen minutes and was quite well worth listening to, even by those of us who believe Christ came here to teach, not to get killed. And after the sermon there was a brief sentence prayer, as usual, and once again the choir came in on the amen so promptly that there was no suspicion that the organist had given them a chord first, though he undoubtedly did.

The responses by the choir were sung after the priest's "Lift up your hearts," so when it came to the proper preface for Easter, Mr. Goldsworthy was already playing pianissimo; he continued through the preface and crescendoed so that the choir naturally burst into a fortissimo and joyful "Holy, holy, holy," using Gounod's "Messe Solennelle" excerpt.

While the congregation took communion Mr. Goldsworthy improvised on a wellknown Easter hymntune, and all during that part of the service we had alternate organ improvisations and sung single stanzas of the hymn, the improvisations making real music, neither subdued nor boisterous, possibly five or ten times as lengthy as the choir's singing of a single stanza; this made something highly unusual out of it, and most effective. It was like a continuous organ background interrupted now & then by the singing of a stanza; the improvisation was real music, had real meaning; it was not aimless ambling.

After the benediction, the Rev. Richard E. McEvoy patted his acolyte on the back as he dismissed him to the robing room, but instead of going there himself to change garments he walked down the center aisle and took his place at the door; that impressed me as a welcome change from the usual ministerial procedure. After the final brief prayer at the door, the choir sang Stainer's "Seven-fold Amen" and Mr. Goldsworthy's career as a church organist in active harness

was finished, though the rector in his announcements had warned him that St. Mark's would continue to look to him for help in any occasional future need. The service closed at 12:18. It was one of the most satisfying I have experienced. Thanks to Mr. Goldsworthy's sense of timing, his ability as an improviser, and his energy as a choirmaster, this liturgical service was held together as a unit of religious expression and emotion. A man still so vigorous & youthful as he should be ashamed to retire; he doesn't seem to be.

Retirement from active service-work has occupied the Goldsworthy mind for possibly five years; his resignation effective with Easter was not a sudden decision. He says he wants his time for composition, but that's not the whole story. He is one of those individuals who believes a man is better than a horse and should not have to work to the bitter end; he thinks maybe a decade or two can and should be spent in the glory years of a man's life, in pleasant enjoyment of what he has learned and earned through the hard years. Biographical facts about him will be found in our July 1944 issue. We record here merely the Bach cantata data and a few other things of unusual interest.

In the 1938 Lenten musicales Mr. Goldsworthy gave major works by Debussy, Verdi, Caplet, Respighi, and Philip James. For the Advent vespers, from Nov. 27 to Dec. 18, he gave his first series of the Bach cantatas. I take a little of the credit for that. Mr. & Mrs. Goldsworthy and I had a dinner together when the winter season's music was being thought of, and Mr. Goldsworthy expressed an aversion to doing the old standard things that were already being done all too often; he wanted something different, but didn't exactly know what. I began to argue for a Bach-cantata revival. St. Mark's was the church for it, and Mr. Goldsworthy & his choir the people. By the time dinner was over, he was ready to try it.

St. Mark's is one of the City's oldest church structures, with rather darkened windows, subdued lights, and organ and choir in the rear gallery. Both Mr. & Mrs. Goldsworthy had a heart for Bach; he knew enough to hold his choir to conservative limits, which financial considerations also supported, so that there were generally about a dozen paid voices; and among them Mrs. Goldsworthy was the one who best knew how to sing the Bach solo parts. To contrast with the vigorous presentation of Bach from the rear gallery, there was in the chancel the opposite extreme—the very quiet, soft-spoken rector, Charles A. M. Brocklebank. The music thus became the high-light. I have listened to Bach cantatas done in other churches and never found them quite satisfactory. This is not entirely a question of performance; it is, possibly quite largely, one of atmosphere. St. Mark's had it right.

The reader is free to have his own notions, but my notions about these Bach cantatas specify certain details, so important, as I see it, that maximum success cannot be had otherwise.

1. Organ and choir in the rear gallery, out of sight of the congregation.
2. Choir limited to trained voices, hardly fewer than sixteen, certainly not more than thirty-two.
3. Vesper presentation around 4:00 during the Advent and Lenten seasons only—for then the time of day and conditions of light are right.
4. An abbreviated but not entirely omitted liturgy, no sermon or address, the minimum of hymns (preferably only one, sung at the end of the service, expressively but not too slowly, by the choir) and a man in the pulpit whose voice & manner are of the quiet, certainly not the aggressive, manner. No prelude, no postlude.
5. Let the organist and soloists approach Bach with not the slightest reverence; let all the feeling be for the text Bach was thinking about. But let that text be spoken like a man, not drooled over, but in a business-like manner, yet with full devotion of heart & mood.
6. And the text must be, for American congregations,

English; anything else savors of the sort of sham & bluff that were farthest from Bach's character, and to attempt to sing one of his cantatas in German merely because it so happened that Bach couldn't speak English, would be as idiotic as to refuse to ride in an automobile because Bach didn't have one.

Mr. Goldsworthy gives the following list of Bach cantatas and works of others done during his stay in St. Mark's.

BACH CANTATAS

A Stronghold Sure
Bide With Us, No. 6
Christ Lay in Death's Dark Prison, No. 4
Come Redeemer of Our Race, No. 61
From Depths of Woe, No. 38
God so Loved the World
God's Time is Best
How Brightly Shines, No. 1
If Thou but Sufferest God to Guide, No. 93
In God I Place My Faith and Trust, No. 188
Jesus Sleeps
Let Songs of Rejoicing, No. 149
Lord Are Thine Eyes not Searching, No. 102
My Spirit Was in Heaviness
Now Thank we all Our God, No. 192
O Jesus Christ Thou Prince of Peace
Praise Our God in all His Splendor, No. 11
Praise Thou the Lord Jerusalem
Rise O Soul, No. 180
Sleepers Wake, No. 140
The Lord is a Sun and Shield, No. 79
The Lord is my Shepherd, No. 112
Wailing Crying, No. 12
Watch Ye Pray Ye, No. 70
Whoso doth Offer Thanks

OTHER EXTENDED WORKS

Bach, Christmas Oratorio
Magnificat
Bossi, Joan of Arc
Caplet, Mass of the Woods
Debussy, Martyrdom of San Sebastian
Holst, Hymn of Jesus
Philip James, Israel's Flight from Egypt
Stabat Mater Specioso
Respighi, Lauda
Suter, Le Laudi
Verdi, Four Sacred Pieces

It is difficult to believe that this vigorous individual has abandoned his church career, closed his console, taken off his vestments, and deserted. But that's what he did, merely because he was tired of such work and wanted to be free. He hopped into his car after the morning service and headed westward to join Mrs. Goldsworthy who for some months has been attending her very ill mother. The Goldsworthys will ultimately return to their old address in New York, and he will resume his composition & teaching. A lazy life, I think it will be. He doesn't.—T.S.B.

Addressed to Cowards, Traitors, Perjurers

Who swore on the Bible to support the Constitution of the U. S.

• "Restraint of trade is supposed to be unlawful; is it? The Clayton Act and the Sherman Act prohibit business from combining in restraint of trade and impose severe penalties.

"Is any labor leader above the law?

"Should any one man or group of men have power to close factories throughout the land, to throw millions of men and women out of employment, to disrupt transportation of necessities?

"Shall there be Law or Anarchy?"

—NEW YORK BOARD OF TRADE INC.

(In a paid advertisement in the New York Times)

Playing a Congregational Service

By DONALD D. KETTRING, M.S.M., B.D.

Organist of the First Congregational, Columbus, Ohio

WE BEGIN our pre-service rehearsal promptly at 10:10, some of the singers vesting before rehearsal, others after. We start work with the morning hymns, indicating stanzas to be sung in unison or in parts, or perhaps unison-descant. Following the hymn warm-up, there are a few minutes (depending on the condition of ensemble) given to tune-up consisting of chords in four, six, and finally eight parts, and some progressions we always use. Then we review the responses and anthems. This rehearsal concludes at 10:40 when I go to the organ. The singers finish vesting, and most of them drink coffee prepared for them in a kitchenette off the choir-room. In the meantime, the page-turner, a highschool girl, has vested, gone to the chancel, lit the candles on the communion table, and removed the cord from across the chancel steps.

THE SERVICE PRELUDE is scheduled for 10:45. The actual prelude numbers listed begin as many minutes before 10:58 as they are long. If these preludes should begin, say, at 10:48, I usually play a morning hymn quietly on the Echo Organ. Sometimes it is necessary to start the prelude before 10:45, for things to come out right. Ideally the first prelude number begins with quiet or medium organ, and rather soon reaches pretty full organ. Thus the people are not shocked with sudden full-organ, yet are early commanded to listen. The last four minutes of prelude time are always quiet music, so that a hush tends to descend on the church.



IN THE FRONT CENTER

is the communion table of the Columbus First Congregational, serving somewhat as the altar in the Episcopal style of church interior; all plates of this series by courtesy of Mr. Kettring.

Step-by-step details by which an organist from the console leads choir & congregation through a morning service all the way from the pre-service warm-up rehearsal to the post-service meeting of clergy and congregation at the chancel steps.

If possible in the selection of preludes it is good to have some relationship of composer, theme, or period, between them and the anthems. The listed preludes come to a conclusion at 10:58, at which time the choir members are leaving the choir-room (where the ministers have conducted devotions with them). The choir come directly into the chancel by side doors (in the panels) and while they are entering, I improvise, getting into the key of the Choral Call. On signal, the singers open their folders, and then usually I play a passage of four measures on the Chimes, beginning joyfully and gradually closing the shades, and retarding. Then an organ chord for

THE CHORAL CALL to WORSHIP, which is generally sung acappella in the key or near-related key of the hymn following. As often, the hymn itself is transposed into the key (or a near-related key) in which the choral call sounds best. Generally the call is a chorale, triumphant in style, as for example Wennerberg's "Lord of Hosts" (Augsburg). There is a very slight pause, say four counts, between the end of the call and the organ announcement of the first hymn.

THE HYMN of PRAISE. This is announced firmly on full-organ combon No. 3, which is rather brilliant with mixtures, but not weighted down with heavy Diapasons or reeds. If the tune is very familiar, and if it can be done smoothly, I cut a middle line in the announcements. The congregation stands with the ministers at the last line. The first stanza is played with medium full-organ (with the Great reeds added to above No. 3) then the tone is receded somewhat for the middle stanzas, depending on their character. If the thought of the final stanza will justify it at all, the hymn is brought to a climax in this stanza with No. 4 combon which brings on reeds (except the Solo reeds) and some 4' couplers; usually the Solo reeds and 32' Pedal are brought on with the crescendo at the final line when there is a marked retard. The hymn amen is back to No. 3 again. Between stanzas, by the way, I hold the final chord, and on the choir cut-off reduce organ usually with the Great cancel, holding this reduced chord some time, say four beats. It's a theory of mine that a congregation does not mind singing a joyful hymn up to tempo if a good breath-balance is possible between stanzas. At the choir cut-off on the close of the hymn amen I reduce to general No. 2 which is still a fair-sized organ but without brilliant mixtures. The congregation and choir sit at this point, but I go on improvising, gradually reducing the organ over four measures or so to the softest tones. The time of this improvisation depends on the sound of things. If it is quiet in the church I bring the organ down quickly, but if there is confusion I do it more slowly. When the organ finally stops, the minister begins

THE CALL TO PRAYER, which is usually about four lines, spoken, and followed by

A PRAYER of HUMBLE ACCESS. This is printed on the calendar and said by all. About half-way through it I begin playing the theme of the response following, on Choir Dulciana, and then the choir is all set to go right into

THE ASSURANCE of GOD'S LOVE, which they sing quietly while seated. It is short, usually about four lines. We find



FROM THIS CONSOLE

Mr. Kettring conducts his services; it's a Kimball built to specifications of Robert Pier Elliot in 1931, entirely expressive, with Echo Organ playable from Solo manual; 66 ranks, 81 stops.

a stanza of "There's a wideness in God's mercy," sung to "In Babilone," to be ideal. There is a soft choir amen at the conclusion of this, and then the mood of the service changes with

THE RESPONSES said by minister and people responsively. These are the familiar brief statements beginning, "O Lord, open Thou our lips," and ending, "The Lord's name be praised."

THE GLORIA PATRI. After these responses there is an organ chord with medium organ (No. 3 again) beginning with the boxes closed, and gradually opening them. Everybody stands at this point and we proceed with the "Gloria Patri," using the Greatorex setting. At the beginning of the singing I throw on the Great reeds, and as we move into the final line and climax I bring on the crescendo and open the Solo a bit, but quiet down (back to No. 3) for the amen. The people sit after the "Gloria" but the choir stays up, and I modulate to the key of the anthem (although I frequently change the key of the "Gloria" to simplify this) at the same time reducing organ over the space of four measures or so of improvisation, depending on how quiet things are. There is a deliberate stop before beginning the anthem introduction; I always have the anthem set-up on a general, for it must be a poised moment.

THE ANTHEM used at this point is generally vigorous or brilliant; the quiet ones are done later in the service. We have to be careful not to over-accompany; full-Swell is about the limit, and even then the Swell reeds are pretty heavy for the choir. Generally we try to substitute the upperwork and mixtures for Diapason bulk, and there is opportunity for a good bit of color in registration with this organ. At the end of the anthem the choir sits, and, again, if it ends big, I bring the organ down rather quickly.

THE SCRIPTURE LESSON comes next, and then

THE PRAYERS, beginning with a responsive call to prayer between minister and people, and concluding with the pastoral prayer, and then the Lord's prayer said by all.

THE OFFERTORY ANTHEM or SOLO. Immediately after the Lord's prayer, I begin playing very softly, using one of the numbers from Dr. Dickinson's Book of Interludes, choosing something in the key of the following offertory, or near it. Incidentally, Dr. Dickinson's book, published by Gray, is a most valuable collection. During this playing the ushers come forward and begin without announcement to take the offering, and I continue playing until they are pretty well back in the church; then I nod to the choir (or soloist) to stand and we proceed with the offertory. The ushers will signal from the narthex (via a light on console) when they have finished and the page-turner signals them back so they know we know they are waiting. At the end of the offertory, I nod to the minister (and to the rest of the choir if the offertory has been a solo) to stand. This is the cue for the ushers to march forward with the offering. During this march up the aisle I really pile on the organ tone, and by the time the ushers reach the chancel steps the organ is full just short of sforzando. When the ushers get to the steps (a tenor nods to me here, for I can see only the chancel area from the organ) I land the improvisation into the dominant of the "Doxology" and then play the three tones, D, E, and F-sharp, leading into the singing of the "Doxology" which comprises

THE DEDICATION of the OFFERING. On the final line I open the Solo box to make this the tonal climax of the entire service. For the amen I reduce the organ back to No. 3 again. At the cut-off of this amen I drop back to No. 2. Here I modulate as quickly as possible (two chords or so) to the key of the hymn. Congregation and choir remain standing, the ushers withdraw.



FIRST CONGREGATIONAL: THE REAR GALLERY

Echo Organ is back of the grille at rear right. Chancel Choir numbers 40 adults (14-9-6-11) with four soloists, two-hour rehearsals each week; Chapel Choir numbers 41 highschool voices (15-7-7-12), with one paid contralto and tenor, supper-rehearsals Wednesdays at 5:30; Children's Choir numbers 36 voices, ages 9 to 14, Saturday rehearsals.



FIRST CONGREGATIONAL CHURCH, COLUMBUS, OHIO

dedicated Dec. 6, 1931, John Russell Pope, architect, to which Donald D. Ketting, M.S.M., B.D., was appointed organist in September 1944, and whose manner of conducting services is described by him herewith in minute detail.

THE HYMN. As a relief from the loud organ just concluded, this hymn is introduced rather quietly, and thoughtfully. Not too much is made of the climax. The amen is back to No. 2, and with the choir cut-off I cut the organ back to the softest strings which sound only for an instant. Everybody remains up for the pulpit prayer before the sermon. When this prayer is finished, I play a soft amen on the Swell, the choir and congregation are seated, console and chancel lights are turned off, the organ is turned off, and after arranging the post-sermon music on the rack I get off the bench and sink gratefully into a nice leather chair behind the console.

THE SERMON usually takes about thirty minutes. Some five minutes before the end of the sermon (every organist develops a sixth sense which tells him when the end of the sermon is coming) I return to the console and turn on the motor. When the minister finishes his prayer after the sermon, the organ and chancel lights are put on, and the silence is broken with a soft passage (just a few chords) on the Swell Organ in the key of the hymn.

THE CLOSING HYMN is introduced with medium organ (No. 2 full-organ combon, giving medium organ without mixtures). The text of this hymn (never more than three stanzas) is printed in the bulletin. The congregation & choir stand with the last line of the organ announcement. This hymn is usually played with only medium organ, unless the final stanza and mood seem to insist on a triumphant ending. Either the key of this hymn or that of the response following is adjusted so that both are the same or near-related. During

the final stanza the minister moves to the chancel to pronounce

THE BENEDICTION, during which the opening phrase of the response is played on the Choir Dulciana with shutters closed.

THE RESPONSE quite frequently is done acappella. Sometimes it is an extended amen, or a four-line response. At its conclusion there are about five seconds of silence, quite deliberately broken with a passage played on medium Swell Organ, the signal for dismissal. The choir leaves immediately; the page-turner goes into the chancel, extinguishes the candles, and replaces the cord across the chancel steps. During this I reduce the organ to strings. We have no postlude listed on our bulletin. I merely play a simple chorale on soft strings, building up by sub and super couplers. One minister and the assisting deacon greet people at the chancel steps; loud music at this point would be intrusive. No effort is made to play everybody out of the church. The chorale is simply played, once or twice, and that's all.

I pay tribute to Dr. Boynton Merrill, his ideas, and his leadership. He is an authority, and as a result people here seem to be service-conscious. They do not regard our service as mere preliminaries to the sermon. Dr. Merrill plans the service with more than usual care; he is sensitive to beauty, transition, and order in the service. If I may use the word, he is fussy about details, but it is the kind of fussiness an organist can enjoy. His inspired leadership and the majestic beauty of this church interior present a background almost ideal for a ministry of music.

Small Organs—Two of Them

By ROY PERRY

Organist of the First Presbyterian Church, Kilgore, Texas

SINCE reading Senator Richards' statement (T.A.O. August 1945) that the \$5,000. organ is a thing of the past, I have been plagued by the question, what is the small church going to do? A number of requests from organ committees for advice on their problems have made this more than an academic question to me.

Nobody has taken the trouble to say so publicly, but it is probably true that most of the organs sold in this country during the twenty years prior to 1942 were in the \$3,500. to \$5,000. class. There were but few builders who did not do much business in this price-range. The occasional three- and four-manual installations of the other builders naturally got the publicity. It is my guess that two-manual organs of from ten to fifteen voices were the bread & butter items for the industry as a whole.

Even a casual investigation will reveal that organ costs have practically doubled in the past four years. Unfortunately, few church budgets have doubled during the same period; so there is still a big market for modest two-manual organs in small churches. These churches represent an average of from \$20,000. to \$40,000. total investment for buildings & equipment, and operate on an average annual budget of \$10,000. to \$20,000. A \$5,000. organ represents a big item to them; and only in exceptional cases does a larger investment seem possible or justifiable.

There are thousands of congregations at this economic level. If the \$5,000. organ is a thing of the past, how are the musical needs of these churches to be met? Does the organ industry intend to leave the low-price field entirely to the makers of electronic instruments? Shall the small churches abandon instrumental music entirely, or shall they be satisfied with a good grand piano until a happier day? It is largely a matter of tradition that we have organs in churches at all: and tradition sometimes falls before economic necessity.

If the small church is to have a postwar organ, it seems that some sort of compromise will be necessary. Organ committees will have to raise more money than they had expected. Organists will have to be satisfied with smaller organs. And those responsible for the design of the instrument will have to sacrifice some pet notions.

Granting that these adjustments are to be made, I submit some ideas for the design of small church organs with the hope that some T.A.O. readers can show me how to improve them. Out of such discussion we may turn up some really helpful information for perplexed organ committees—and brother, today they need it!

Mr. McManis and others have shed interesting light on the subject of practise organs. Senator Richards has discussed what he considers the minimum in an organ "designed to play organ literature of any kind as expressively as possible."

Now a practise organ, privately owned, may be anything the owner wishes. As for the Senator's standards, however much I agree with them, I doubt if they can be made to apply to the really small organ. Apparently he thought so too, as his minimum scheme carried a price of \$8,000.

In the average small church with the average organist, the demands of organ literature are not a primary or even a secondary consideration. The essentials for leading congregational singing and for accompanying the rather modest choral repertoire certainly come before any provision for solo organ-playing.

The stoplists offered here were planned for maximum musical effect, economy, and utility for the average player. There is a balanced and variable forte for congregational hymns

and choral tutti; as much variety and smoothness of buildup as the limited number of voices permits; and flexibility without excessive action-costs. Incidentally, quite a lot of organ music ought to come off well.

Stoplist by Roy Perry.

V-8. R-10. S-15. B-7. P-665.

PEDAL: V-1. R-1. S-4.

16 BOURDON 44w

Gemshorn (S)

8 Bourdon

Gemshorn (S)

GREAT: V-1. R-1. S-5.

8 DIAPASON 45 2/9-1/4m 73s

Robrgedeckt (S)

Gemshorn (S)

Gemshorn Celeste (S)

4 Spitzprinzipal (S)

SWELL: V-6. R-8. S-6.

8 ROHRGEDECKT 73w

GEMSHORN 48 1/4m 1/3t 85s-16'

G. CELESTE tc 48 1/4m, 1/3t 61s

4 SPITZPRINZIPAL 56 1/4m 1/2t 73s

III MIXTURE 183s

15-19-22. 12-15-19. 8-12-15.

8 HAUTBOIS 73r

Tremulant

Couplers 10: G-P. S-P-8-4. G-G-4. S-G-16-8-4. S-S-16-8-4.

Accessories: 6 Tutti Combons; 2 Crescendos (Shutters, Register); Tutti Cancel; G-P Reversible.

Stoplist by Roy Perry

V-9. R-11. S-16. B-7. P-750.

PEDAL: V-1. R-1. S-4.

16 BOURDON 44w

Bourdon

Robrgedeckt (S)

16 Bassoon-Hautbois (S)

GREAT: V-2. R-2. S-5.

8 DIAPASON 44 73s

Robrgedeckt (S)

GEMSHORN 52 1/4m 1/3t 85s

4 Spitzprinzipal (S)

2 Gemshorn

SWELL: V-6. R-8. S-7.

8 ROHRGEDECKT 73w

SALICIONAL 56 1/5m 73s

VOIX CELESTE tc 57 61s

4 SPITZPRINZIPAL 55 1/4m 1/2t 73s

III MIXTURE 183s

15-19-22. 12-15-19. 8-12-15.

16 BASSOON-HAUTBOIS 85r

Bassoon-Hautbois

Tremulant

Couplers 10: G-P. S-P-8-4. G-G-4. S-G-16-8-4. S-S-16-8-4.

Accessories: 6 Tutti Combons; 2 Crescendos (Shutters, Register); Tutti Cancel; G-P Reversible.

Total enclosure in a single chamber makes every voice expressive for choral accompaniment. Division into two chambers is admittedly better, but is more expensive. Here all the manual voices can be placed on a single chest with two primaries. All the borrows excepting those to the pedal can be tubed at moderate cost.

The tonal possibilities should be immediately apparent to anyone who hasn't been isolated for the past fifteen years. A few things need comment: A Bassoon-Hautbois for the first reed seems more practical than a Trumpet, although I would prefer the latter. In the average small church (and some big ones) the real chorus reeds stand idle most of the time, either because the organist doesn't like them, or because the type



KNOW YOUR PIPES?

It's dollars to doughnuts you don't; even an experienced organbuilder would not be able to name them all with certainty. This is the Swell Organ in the Atlantic City residence of Senator Richards.

of music used does not require them. If all small organs were to be played at F.A.G.O. standards it would be better to have the Trumpet. Things being what they are, the Haut-bois seems more practical.

Shall the single mixture go into the Great or the Swell? I do not think two choruses are possible in such small organs unless all supplementary voices are sacrificed. They represent rather a single chorus spread over two manuals for the sake of flexibility. Under this condition any organist who has tried it will tell you the advantage of having the mixture in the Swell.

We could have an independent 8' Pedal voice for what the bottom octave of the 16' reed costs in the nine-stopper. I would take the reed: it gives more in dignity and bass-treble balance, so that full-organ sounds like a big organ. Besides, as a manual voice, it makes possible a complete ensemble from double-reed to mixture, with no need for sub-octave couplers.

Pipe scales are given because they give a better indication of the tonal aim, and also because these organs are not just paper-dreams but actual plans which have been accepted by church committees. It will be a long time before they are completed and can prove their merits. Meanwhile, anybody got any ideas as to how they can be improved? (Without increasing the cost, of course.)

Know Your Pipes?

Probably not, so we tell you what some of them are

• First, they are in the Swell of Senator Richards' residence organ, Atlantic City; stoplist on Feb. 1946 T.A.O. p.38. In the righthand corner, front, are the tops of some nine pipes of 16' Contra-Trumpet; behind them on the right is the 8' Trompette, and left of the 8', into the middle of the picture, foreground, are the harmonic trebles (8' Trompette). The next row, along the right third of the picture, spotted metal, are 8' Dolcan pipes. Moving on back, there is one stopped-wood pipe visible (if the printer does a good job) and that the Senator says is a Stopped 'Diapason.' Back of it and to the left are a few pipes with flared tops, the English Horn, 8' octave, and slightly lower, and to the left, are some

cone-top pipes, the 4' octave of the English Horn. The upward-sweeping sets of slender metal pipes, farther back and to the left, are of the 8' 2r Muted Strings.

On that chest in the rear, middle, are, in front and dull-appearing (spotted metal) pipes of the 4' Dulcet, and back of them, with shiny tops, the 4' Dolce Celeste. Back of these two sets, visible above and below, are pipes of the 16' Contra-Dulciana. That large cluster of pipes in the rear left corner are of the 16' octave of English Horn, and the 4' pipes of that series are those cone-topped affairs in the downward-sweeping row farthest back, in the left half of the picture; we're coming forward now in the identifications. The next downward-sweeping row of slim pipes are of the 8' Clarinet, and in front of them are the stopped wood pipes which the Senator insists make a good 8' Stopped 'Diapason' and far be it from us to quarrel with him on that (or anything else; he always wins anyway). Forward, the next downward-sweeping row of metal pipes are of the 4' Salicet, and the next and last (nearest the eye) are 2 2/3' Nasard. At the left edge of the picture the spotted-metal pipe is from the 8' Salicional, and that little wood baby at its foot (and behind it) close to the walk-board is from the 4' Orchestral Flute.

And thus, fortunately, in the Swell Organ of 34 ranks, there are only two ranks of wood, the 8' Stopped Something-or-other and 4' Orchestral Flute. Nice, isn't it? Our thanks to the Senator for his patience in answering our pestiferous questions about these identities.—Ed.

Vacation—a Definition or Two

• "1. A system whereby the tired become more tired. 2. A long-awaited rest, except for the pocketbook. 3. The best place to spend your vacation is just inside your income. 4. Most people use this year's vacation to find out where to stay away from next year."—Definitions furnished "from Esar's Dictionnaire Comique," says the Rt. Rev. Henry V. A. Parsell who did it but who should have been thinking of more weighty matters and generally is.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

'Whether to Say Amen or Nuts'

NEWSPAPERS and magazines, exclusive of house-organs, by their nature profess to be fair & unbiased. Possibly a lot of them try to be. Every Editor, like every other human being of any intelligence or strength, has his pet peeves, his rather dominating trends; to expect him to abrogate these would be like asking him to stop being a man and try being a phonograph.

Every thinking man wonders why in thunder some other man did this or that outlandish thing. If we ask the man about it, very often we discover he had good reasons for doing it—reasons we ourselves knew nothing about.

Mr. Fiorello LaGuardia in his June 21, 1946, column in the Sachs Store advertisement seems astonished that the Editor of the New York Times sometimes rejects Mr. LaGuardia's writings as being "contrary to the policy" of the Times. Says Mr. LaGuardia, "I do say that freedom of speech and the equal opportunity of expressing opinion" are, when we straighten out his rather involved sentences, something worth fighting for.

Is that so? Do we want complete freedom of speech, complete opportunity for expressing opinion? Hardly. We want intelligent & impartial guidance back of such opinion.

I don't care what anyone says, I wouldn't knowingly permit communists, nazis, fascists, socialists, or any other slavery group to enjoy freedom of speech in T.A.O. Would you?

T.A.O. and its staff and, infinitely more important, its behind-the-scenes advisors, are convinced that, for example, Tibias must be kept out of organs; we therefore would not permit any freedom of speech that would champion a Tibia. We are convinced that we must not sing "Drink to me only with thine eyes" in any church anywhere in America, no matter to what text it is sung; we therefore would not permit freedom of speech that would argue any contrary viewpoint.

Personally I'm convinced that every single pipe in any organ of less than one hundred voices should be enclosed in crescendo chambers, but T.A.O. affords complete freedom of speech on such matters; actually, most of the arguments printed in these pages have expressed the contrary view, opposing enclosure of Great and Positiv.

I think where freedom of speech can be distinguished from freedom to be stupid, freedom of speech prevails vigorously in these pages.

Another thing that bothered Mr. LaGuardia was the attitude of the music reviewers. Mr. LaG. likes music, so when he was hired as mayor, he induced some wealthy friends (whom the new-deal had not yet taxed out of existence by Roosevelt's pet soak-the-rich policy) to furnish money for concerts in New York's City Center. Since it was a charity, not a money-making affair, it was not advertised. In spite of that, when the project was new the music-critics wrote and the newspapers published reviews. The novelty wore off (unknown to Mr. LaG.) and the newspapers stopped publishing reviews. But the backers liked to see their names in print, so they tried advertising in the newspapers, frankly in the hope of having reviews published again. And lo & behold, the reviews were published. That astonished Mr. LaG.

But it shouldn't. By advertising the concerts, they were made officially a part of the newspaper and it became the

newspaper's duty to review them.

That same policy prevails in T.A.O. and instead of apologizing for it we ram it down your throats and say swallow it and like it. What sort of chumps would T.A.O.'s staff be if these pages attempted to publish reports of every free public organ recital in New York City? And if we were to try it for New York, we'd be bound to do it also for Chicago, Philadelphia, Boston, and Chamberino New Mexico.

The best thing to do when you're mad at T.A.O. is to write that letter and get it off your chest. There's always the possibility that we missed a bet somewhere and stumbled into being such good Episcopalians that we did that which we ought not to have done and left undone that which we ought to have done. We don't ask faith; we ask vigilance.

"My good friend and former teacher [whose name we delete] was somewhat critical of me on his trip to New York in that I did not subscribe to your magazine," wrote a gentleman in correcting that grievous ill. Well, I'm critical too of anyone who undertakes to practise any profession and doesn't bother to read every magazine and book available to him.

After all, T.A.O. is not a gossip sheet, not a mutual-admiration society. It doesn't flatter, it works. Service, not applause.

I have scant respect for anyone who claims to be interested in the organ, and yet is ignorant of the innumerable things published in these pages about the organ. We're not trying to make anyone believe what he reads or agree with the views expressed.

June 24, 1946, I received a letter and was tickled all the rest of the day. A group of organists were having lunch together and some of them were discussing T.A.O. "We all agreed that whether we read anything else in T.A.O. or not, the 'rugged individualism' of the Editorials was worth the price; and whether we were inclined to say 'Amen' or 'Nuts' we wouldn't want you any other way."

I seem to be building up a reputation for purposeful wickedness, but really that's not the aim at all. I'm so thoroughly fed up on wishy-washy subservience to mob opinion that I automatically fly off in the opposite direction and say vehemently what I should say politely with sugar-coating. Why should any of us apologize for existing? Or thinking? The reaction I like best is that eloquent Amen or Nuts. That's the kind of people I like. You can't fool them and you don't try; you merely tell them what you've seen over in Egypt Land and your reaction to it, thinking possibly they didn't see it for themselves. The conclusion they draw doesn't concern you at all. Not being a Truman or a Roosevelt or a Hitler or a Stalin, you let the other fellow disagree with you all he wants, and you still like him.

There's a pistol-packing preacher at large in the otherwise fair state of Oregon; possibly there are thousands of them but this one is particularly vicious. Or conceited? Or are the two synonymous? Obviously cooperation of employee toward employer is essential. If the employer is the only one with intelligence, the employees all being boobs, the cooperation should be complete and they merely say Yes to the boss. That's precisely what this preacher has engineered for himself in his church.

This pistol-packing preacher fixed his board of elected officers so that they had to declare their "willingness to

cooperate" and do it "not later than June 1, 1946," and if any "board member" or "any office-holder" (meaning organist, secretary, & sexton) "does not feel that he or she can give such a vote of confidence and cannot cooperate" the Church will then "declare the office vacant."

Any man who can get along only with yes-men is a fool unworthy of a job anywhere. You know what I think of that kind of a preacher and I know what you think of him, but we can't put that kind of language in these fair pages. The scum of humanity now turns to politics for easy wealth, so we expect our Adolph Hitlers and Frank Roosevelts to be that way. We even expect some men of that stamp in the pulpit. But this is the first time, so far as I know, that one of them has been caught out in the open with it in an official document furnishing proof.

What can an organist do when he finds himself hitched with a preacher like that? Get a new job and get it fast.—T.S.B.



Adequate Training

By ROWLAND W. DUNHAM
Associate Editor, Church Department

SINCE my Editorial on degrees, a number of letters have come to me. My correspondents are interested in this increasing demand for a college diploma which purports to be some sort of a guarantee of complete musical qualification. In many places the Bachelor of Music degree is not available, instead the music student may earn a Bachelor of Arts with a major in music. The question then arises, is a B.Mus. degree as valuable as the traditional B.A.? In some cases it may be doubted that it is. However, the truly professional diploma is gaining prestige rapidly and, in addition, it does represent a more specialized type of training.

The day has passed when a series of organ lessons suffices. We all recognize the need for various fields to be covered as thoroughly as possible. A study of the new A.G.O. booklet will furnish much valuable advice concerning most of these fields. Every organist should become familiar with this excellent discussion of score-reading, transposition, harmonization, and improvisation. Every organist will recognize the necessity for training and skill in these vital parts of the fundamentals of the profession. While they refer directly to the various details of Guild examinations, they represent absolute minimum in the regular routine work of the church organist.

Where is the student to receive such preparation? Does a degree with an organ major furnish it? Is a conservatory course (without a degree) or a competent private teacher a better source?

Unfortunately many schools will graduate an organ student with little except an ability to play. At a good conservatory or with an experienced private teacher the results might be the same, but it is more likely that other details may be given emphasis and that the student may be rather well equipped to take a church position. On the other hand there are colleges where rather exhaustive training is required in all phases of the organist's needs. Some schools require the passing of the Associate examination before a music degree will be awarded. A considerable amount of study of voice may—and should—be demanded as well as both choral and orchestral conducting.

It has always seemed to me that the young person who expects to become a church musician should have a diversified experience in performances of all kinds. He should

certainly do some choral and church-choir singing, to appreciate the point of view of the vocalist. Playing in an orchestra or a band will give another approach that will be valuable; it is not too difficult to learn to play double-bass or a percussion instrument, in a relatively short time, well enough to do some ensemble playing.

Despite the fact that some small-town churches have choirmasters who do not play the organ, the organist who can develop a fine choir is still the only answer. For such trained persons there are still plenty of positions waiting, even at the top. Readers who have persevered thus far are referred to page 44 of the examination booklet where a splendid summary of the duties of the choirmaster appears, the work of Ralph Harris. This advice alone is worth your dollar.

These columns have treated this whole subject so often over the past twenty odd years that I feel somewhat apologetic in presenting the matter. Musicians, as a class, are a somewhat apathetic lot. They are willing to accept a status quo in their own ability without realizing that in art there is no such thing. You must either advance in your skill and knowledge or you deteriorate. My guess is that organists are among the leaders in this tendency to try to get by without troubling to do any more work.

Church-music training is therefore not to be the project of the beginning student alone. After the precious degree is secured, or formal study discontinued, there should be started a lifetime study of the details of a professional. Nobody can afford to confine this study to the mere improvement of organ playing and increase of repertoire. Take the matter of counterpoint. There is no more intriguing challenge to the musician than this. To work out various contrapuntal problems, either with a given cantus-firmus or in free writing as in a madrigal or motet, is sure to add to any organist's stock in trade. With more knowledge of this subject there should be a steadily increasing comprehension of both choral polyphony and the intricacies of Bach. It is quite the fashion these days to talk learnedly about the music of the Great Cantor. With little or no knowledge of counterpoint such talk is usually a little absurd.

The other matters discussed in the *Booklet deserve elaboration which the limits of this article will not permit. Buy a copy and find out what the church musician ought to know. It might be that by a bit of increase in your capabilities you might some day deserve a better job—or at least a raise in your monthly pay-check.—R.W.D.

[*Obtainable from American Guild of Organists, 630 Fifth Ave., New York 20, N.Y., price \$1.00.]

Organ in Oberaspach Protestant Church

By ROBERT J. WERVEY

• Oberaspach is a village of about 500 population in southwestern Germany. I have no idea who built the original organ but the present instrument back of the case was built by Gerbrueder Link of Giengen and has this content:

PEDAL, 27-note to D: 16' Sub-Bass; the clavier is straight & flat.

GREAT, 65-note to F: 8' Principal, Gedeckt, Gamba; 4' Octave; 5r Mixture, given as of 2 2/3' because the Germans often indicate on the stop the pitch of the lowest rank.

SWELL, 54-note, unexpressive: 8' Geigenprincipal, Flute, Salicional; 4' Fugara.

Couplers: G-P, S-P, S-G-16-8-4.

There are two fixed pistons, Mfz and Tutti, and there is also a cancel. Rocking-tablets operate the stops and are white for Pedal & Great, blue for Swell.

The console is detached and stands to the right of the organ, not visible in the photo shown as the Cover-Plate this month. Organ, blown by electric motor, is in a gallery in the front center of the church. The Mixture has lots of fire and makes up for the absence of a reed.

Dr. Barker's Institute Series*Institute of Arts, Detroit, Nov. 13 to April 23*

• These columns in Feb. 1945 reported Dr. Cyril Barker's use of the 4m Casavant in the Detroit Arts Institute for organ recitals during the 1944-5 season. A second season has now been completed, again the Institute providing the auditorium & organ, Crowley-Milner & Co. financing the rest of it. Says Dr. Barker:

"All art of any consequence reflects the particular culture which produced it; the great music of the past was all contemporary with and expressive of the culture of its period. Modern civilization is in a terrifying complex state of flux; perhaps this explains some of the violent spasms of cacophony which occasionally bombard our ears under the guise of modern music. Herein we might also discover a psychological factor which makes us long for the good old days.

"The development of polyphony paralleled the building of great medieval cathedrals. The fact of relative cultural development is found in every era. The style of music in the 18th century was an inevitable product of the rococo refinement from the perfumed French salon.

"With this premise, I built a series of six programs illustrating the relative development in music and art. The concerts were interspersed among the season's 26 organ programs which drew 20,392 auditors. In general, the program pattern was:

"1. A group of organ pieces of the period, to establish the mood;

"2. A talk by an Institute staff member, illustrated by projector slides of art treasures;

"3. More organ music of the period;

"4. An assisting artist or group;

"5. A final organ group, compositions of the period or inspired by it.

"The attempted popularizing of art trends was successful beyond expectations, for often the attendance exceeded that of the more usual or formal type of recital. Programs began at 8:20 and ended at 10:00, with a ten-minute intermission." The programs:

Baroque Art

Bingham's Baroque Suite (4 mvts.)
Handel, Solomon Symphony
Bach, Cantilena Efm (Well-Tempered)
Pachelbel, Christmas Pastoral
Buxtehude, Prel.-Fugue-Chaconne
Bach, Capriccio (Departure)
Vivaldi, Concerto (strings & organ)

Gothic Art

Pratella, A Gothic Cathedral
Hofhoymer, Fantasy Freudt Verzer
Dowland, Lachrymae Paran
Sweelinck, Fantasia Echo Style
Weitz, Fanfare & Gothic March*
Widor, Gothic: Andante



DR. CYRIL BARKER
who last season between Nov. 13 and April 23 gave a series of six recitals "correlating music and painting" in Detroit Art Institute

Edmundson, Imp.Goth.: Gargoyles
Boellmann, Gothic Suite
Chorus and a vocalist assisted.

Spirit of Rococo
Clerambault, Prelude
Couperin, Lament
Gluck, Alceste: Caprice
Van den Gheyn, Carillon & Fugue
Rameau, Minuet & Gigue
Quartz, Sonata: 2 mvts.

A dance ensemble with soprano soloist closed the program with the following numbers which Dr. Barker accompanied or played on the organ: Boccherini's Minuet, Ferrari's Watteau Picture, Strauss' Blue Danube.

French Painters and the Organ
Widor, 2: Praeludium Circulaire
Guilmant, Allegro Fsm
Cantilene Pastorale
Bonnet, Concert Variations
Lemmens, Fanfare D
Saint-Saens, Deluge Prelude
Vierne, 1: Vivace
Dupre, Poeme Heroique

A soprano with piano accompanist closed the program.

Romanticism in Music & Painting
Mendelssohn, Son.3: Allegro
Schumann, Canon B

Spring Sym.: Scherzo
Mendelssohn, Nocturne
Wedding March
Liszt, Fantasia & Fugue on Bach*
A soprano and violinist were the assisting artists.

Trends in Modern Music & Painting
Slater, Easter Alleluja
Scriabin, Prelude E
Milhaud, Pastorale
Peeters, Modal Suite: Scherzo
Karg-Elert, Legende Op.141-1
Delius, First Cuckoo*
Leach, Chollas Dance for You

Debussy, Clair de Lune
Edmundson, Gargoyles

A pianist was the assisting artist.

Printed programs were used, 4-page, 6x8, the front-cover of each carrying a large picture of Dr. Barker, three different photos being used for the six. Dr. Barker has been organist of the First Baptist, Detroit, for the past decade; it was his own foresight and willingness to work that brought about these unique programs.

SOUTHPORT, CONN.

TRINITY CHURCH
M. P. Moller Inc.

Organist, Albert B. Earl

Dedicated, June 16, 1946

Composition as dedicated:

V-22. R-24. S-29. B-7. P-1574.

Composition when completed:

V-29. R-31. S-39. B-9. P-2003.

PEDAL: V-4. R-4. S-13.

GALLERY

16 DIAPASON 44
BOURDON 44
8 PRINCIPAL pf 44
Diapason
Bourdon
Hohlfloete (G)
4 Principal pf
Hohlfloete (G)
16 POSAUNE pf 44
8 Posaune pf

CHANCEL

16 Bourdon (G)
Dulciana (C)
8 Dulciana (C)
GREAT: V-10. R-10. S-11.

GALLERY (Expressive)

8 DIAPASON 61
HOHLFLOETE 61
GEMSHORN 61
4 OCTAVE 61
2 SUPEROCTAVE 61
8 CHIMES pf
Tremulant

CHANCEL (Expressive)

8 BOURDON 73-16'
FLAUTO DOLCE 61
4 PRINCIPAL 61
SPITZFLOETE pf 61
8 FAGOTTO 61
Tremulant

SWELL: V-9. R-11. S-9.

GALLERY

8 GEIGENPRIN. pf 73
GEDECKT 73
SALICIONAL 73
VOIX CELESTE 73
GEMSHORN PRIN. 73
WALDFLOETE 73
2 FLAGEOLET pf 61
III FOURNITURE 183
8 TRUMPET 73
Tremulant

CHOIR: V-6. R-6. S-6.

CHANCEL

8 DULCIANA 85-16'
FLAUTO TRAVERSO 73

VIOLA 73
UNDA MARIS pf 73
4 ROHRFLOETE 73
8 CLARINET pf 73
Tremulant

COUPLERS 26:

G—Gallery Great; g—Chancel Great.
Ped.: Gg-8-4. S-8-4. C.
Gt.: G-16-8-4. g-16-8-4. S-16-8-4.
C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Silencers 2: G. g.

Combos 32: P-6. G-4. g-4. S-6. C-6.
Tutti-6.

Reversibles 3: Gg-P. S-P. Full-Organ.

Crescendoes 5: G. g. S. C. Register.
Crescendo Couplers 2: All Shutters
to Swell Shoe; G-g.

Cancels 1: Tutti.

In the absence of complete data the borrows and prepared-fors (pf) are interpreted as seems most logical.

"Trinity Church, an old building of mid-Victorian architecture, had in its west gallery an old Muller & Abel 2m with completely wornout action but good pipes. These pipes were used in building the new organ.

"Two sections were placed in the west gallery and two in the new small chambers on either side of the chancel. The church is not large but the openings for the organ are excellent."

Dr. Joseph W. Clokey

Composition records to end of 1945

• Dr. Clokey retired from teaching at the end of the 1945-6 year, as already reported here; we therefore summarize his compositions to date, since he retires to devote himself exclusively to composition. He was born Aug. 28, 1890, in New Albany, Ind.; graduated from Cincinnati Conservatory in 1915; had his Litt.D. from Miami University in 1937; taught organ & theory there in 1915, transferred to Pomona College in 1926, and back to Miami University in 1939 as dean of the School of Fine Arts. Personally he admits various failings; he is "not so terribly absentminded" but he "eats grapefruit for breakfast" and is "fond of garlic and onions"; his pet failing is that he "keeps appointments strictly on time" and his pet abomination is "arty people."

His own summary of compositions:

1917 4 songs, 3 arranged for s-s-a.
1918 2 choruses

In a Norwegian Village (organ)

1919 Opera, "Pied Piper"

1920 2 songs; cantata, "The Vision"
Woodland Idyll

Legend

1921 13 anthems and choruses
Operetta, "Grandmother's"
Cantata, "Childe Jesus"



DR. JOSEPH W. CLOKEY
who has retired from all other activities to devote himself exclusively to composition

- Fireside Fancies
Mountain Sketches
1922 4 anthems and choruses
Cantata, "When the Christ"
1925 3 songs
8 anthems and choruses
Opera, "Emperor's Clothes"
Organ-piano, Symphonic Piece
1926 1 song
3 anthems and choruses
Opera, "Nightingale"
Cantata, "For He is Risen"
1927 5 choruses
Piano-violin-cello Trio
1929 3 songs
1 chorus
Anthologia Antiqua Vol.1
1930 4 anthems and choruses
Cantata, "We Beheld"
1931 1 chorus
1932 Bell Prelude
1933 4 anthems and choruses
Cantata, "Adoramus Te"
Cathedral Prelude
Concert Prelude
Little Red Lark
1934 3 anthems
1935 12 anthems and choruses
1936 6 anthems
1937 7 anthems
Anthologia Antiqua Vol.2
1938 2 choruses
St. Patrick's Breastplate
1940 1 anthem
1941 1 symphony
1942 8 Modal Responses
1943 1 symphony (with chorus)
2 anthem collections
2 chorus collections
Ballade
1944 2 string quartets
2 string Sonatas
1945 5 anthems and choruses
3 2-piano Ballades

All are published; works not otherwise identified are for organ.

Directing Our Choir

A poem by Homer Fulton*

A director's technic
For directing his choir
Is one endless subject
Of which I'll ne'er tire.

Now there's one dainty gesture
With fingers held high
And twisted—as if opening
A large can of Spry!

This can-opening effect
Goes with "Lost in the Night"
And signifies humming
That must be done right!

Now that tightly clenched fist
Like on the bake-soda box
Signifies, "here's the climax,
Make it heard for six blocks!"

Those unexpected nods
Tho' not socially The Thing
Are his way of saying
"For Pete's sake, now sing!"

And a foreboding glance
So intensive and gripping
Is warning that somethin'
In the bass section's slipping.

A subtle point skyward
(During "Zadok, the Priest")
Means get back on the key,
You're off half-a-step, at least!

But the king of all gestures
Comes when we sit down,
In the form of a smile
Or an ominous frown.

He'll either smile brightly—
That means it was *swell*!
Or say nothing—but think,
"Oh boy! Did that *smell*!"

*Given to Lauren B. Sykes but, says the poet, "Any similarity to directors, living or dead, is purely coincidental."

Emil Velazco

• who was reported on our April p.106 as playing the electrotone in Hotel Taft, New York, reports that as only a small part of his present activities. After having given up his elaborate organ studios in New York, pictured in T.A.O. at the time, he overcame the death of organ music in theaters by devoting himself to his extensive library of music recorded on films for many uses other than motionpictures, and now devotes the major portion of his time to that work, arranging music programs for all sorts of films, and conducting orchestras in the recording of such programs on films (not phonograph disks), with work on many industrial films to his credit, in addition to productions for the navy, etc. etc.

Unionism Backfires

• J. Petrillo of the "musicians" union told an orchestra of Mexican musicians they would not be permitted to fill a three-weeks engagement in U.S.A., thus emphasizing America's good-neighbor policy. But the Mexicans are not so stupid as we Americans; they at once ordered American "musicians" out of Mexico. We are such good neighbors, aren't we? Later the Mexicans decided to teach the Americans a lesson in good manners; they rescinded their order.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer
Index of Current Summer Courses

• Herewith is a summary of summer courses advertised in these pages for the current season.

American Conservatory, organ, choir-work, theory; Chicago, May 15 to June 23, June 24 to Aug. 4; May page 129.

Assembly's Training School, organ, choir-work, congregational singing; Richmond, Va., July 31 to Aug. 14; May p.129, 140.

Grace Leeds Darnell, junior-choir work; New York, Aug. 5 to 15; April p.90; May 129; June 156.

Eastman School of Music, organ, service-playing, repertoire; Rochester, N.Y., June 24 to Aug. 2; May p.125, 140; June 155.

Longy School of Music, organ with E. Power Biggs; Cambridge, Mass., June 24 to Aug. 3; June p.156.

Music & Arts Institute, organ and choir work with Richard Purvis; San Francisco, July 8 to Aug. 17; June p.175.

Peabody Conservatory, full course, organ with Edouard Nies-Berger; Baltimore, Md., June 24 to Aug. 3; March p.82; April 107.

Piux X School, complete Catholic-liturgy course; New York, July 1 to Aug. 9; May p.123.

G. Darlington Richards, boychoir work; New York, July 16 to 26, Aug. 5 to 16; May p.129, 140; June 175.

Wa-Li-Ro, boychoir work; Put-in-Bay, Ohio, July 3 to 8; May p.140, 149; June 179.

Wellesley Conference, complete course on church-music problems; Wellesley, Mass., June 24 to July 3; May p.128, 140; June 158.

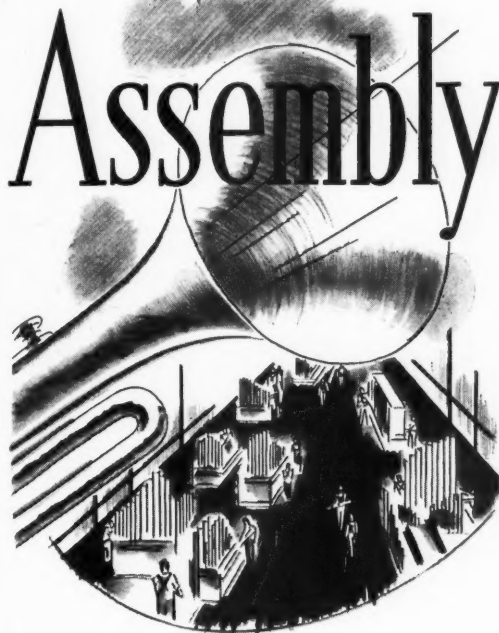
Westminster Choir College, specializing in choir-work, organ with Dr. Alexander McCurdy; Princeton, N.J., July 22 to Aug. 11; April p.90, May 123; June 160.

Your July Issue Late?

• It certainly was. We closed our part of the work exactly on schedule time, even a day ahead of it, on June 19. Copies were not delivered to the postoffice until July 8. Do you still wonder why T.A.O. sometimes sounds grouchy? Since nothing is to be gained by making a bad situation worse, we shall continue to live up to our schedule, so far as our text pages go, and in time things will come back to normal and the magazine can be printed, bound, and delivered to the postoffice without any such exasperating delays. The real difficulty is not that the printer & binder had heavy catalogue work in process and couldn't do all the work on schedule, but rather that only a part of humanity is willing to work today, and that part is compelled to support entire humanity. We can't have millions of men firing bullets into others, and other millions going on greed strikes to extort more money for themselves, without our having a big bill to pay. And we have it. If there are a hundred men on a farm or manning a boat, and all work with fair diligence, life is not too difficult, and the farm pays and the boat sails. But when half those able-bodied men stop work, whether to kill each other or go on greed strikes for more pay, it means only that the remaining workers must essentially work that much harder to keep things going. That is the crime of the present economic set-up in the world today. We're rather resigned to the present era of ultra-stupidity.—ED.

Credo

• "We believe that the attempt to distribute wealth through theft is not only disastrous morally but economically and means ruination of industry and the destruction of all possible prosperity. We are opposed to any form of politics and economics which endeavor to grade down the most prosperous to the level of the lowest."—WILLIAM RANDOLPH HEARST.



In the Wicks Assembling Hall at Highland, forests of pipes, wood and metal, form many fascinating islands of mechanism and artistry. In this department of the factory each Wicks organ is erected for testing and trial before shipment to the customer.

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For the visitor, who is always welcome at the Wicks plant, this department of numerous completed organs, offers a fascinating and absorbing treat. Here, in professional exactness, are found tiny one-manual jobs—great cathedral multi-manual organs—all of varied case or grille design, and each being tested mechanically and tonally.

We suggest that you investigate Wicks first.

WICKS ORGANS

HIGHLAND ★ ★ ILLINOIS



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nation-wide fame and services giving unusual materials.

- DR. CLARENCE DICKINSON
Brick Presbyterian, New York
May 5 to June 9

*Sibelius, Spring Song
God is love, Petri
God my Shepherd, Bach
Anderson, Grace of Our Lord
*Ducis, Rejoice Beloved
Oh dearest Jesus, Minnesong
Be ye all of one mind, Godfrey
Bach, Praise God Ye Christians
*Elgar, Courage
Heavens are declaring, Beethoven
Lord God of hosts, Gaul
Webbe, Heroic Piece
*Weinberger, Hear O Israel
All creatures of our God, Robson
Had we but harkened, Davies
Simonds, Day of Judgment
*Novakowski, Prayer
Sky so bright, Nagler
Turn ye even to me, Godfrey
Whitlock, Psalm 16
*Weinberger, Last Supper
Hark the Sabbath bells, Stainer
Beneath the shadow, Dickinson
Reger, Glory to God

In each case the first of the two morning anthems was sung by "youth choirs and quartet." Myrtle Regier is substituting for Dr. Dickinson during the summer.

- GARTH EDMUNDSON

First Presbyterian, New Castle
Complete Communion Service
Bach, Prelude Cm

*Call to Worship (minister and congregation responsively), Doxology, *Prayer of Confession (m. & c. together).

r. O Lamb of God, Wichmann

*Assurance of Pardon (m.), Scripture, Apostles' Creed, Gloria Patri.

off. In heavenly love, Brown
Prayer of Dedication, Hymn, Communion
Sermon, Reception of Members, Hymn, Communion, Hymn, Benediction, Choral Amen.

Edmundson, Light of the World

Mr. Edmundson calls it a Prescopalian Church; items marked * were printed in full on the calendar.

- ROBERT ELMORE

*Holy Trinity, Philadelphia

March 3 to June 30: Anthems

Arensky, Bow down Thine ear

Bach, God my Shepherd

Jesu Joy of man's desiring

O sacred Head

To save our souls

What'er may vex or grieve

When Thou art near

Brahms, Blessed are they

Clokey, Christ conquereth

Gluck, Out of the deep

Goss, If we believe

God so loved the world

Gounod, Jerusalem O turn thee

Holst, Eternal Father

Turn back O man

Ivanov, Praise ye the Name

Mendelssohn, O come everyone

Moore, God so loved the world

O Savior of the world

Nageli, Hushed and still

Nicolai, All praise to Him

Rachmaninoff, Glory to the Trinity

To Thee O Lord



SO EASY TO FORGET

Those of us who are not allowed to wear it dare not forget the sacrifices other organists made who are privileged to wear it; it was not easy to interrupt a career for four years.

Thiman, O Christ the heaven's

Torres, Behold now praise

Wesley, Blessed be the God

Lead me Lord

Williams, In the year that

Yon, The Church of God

Venite—Crotch, Goodson, Goss, Taylor

Te Deum—Stanford, Tours

Benedictus es—Matthews

Benedicite—Stokowski

Benedictus—Edwards, Langdon

Jubilate—Schubert, Stanford

Gloria in excelsis—Mozart

Magnificat—Cooke, Stanford, Turle, Walmsley

Cantate Domino—Savage

Bonum est—Battishill

Nunc dimittis—Baker, Dyce, Stanford,

Walmsley

Deus misereatur—Nares

Benedic anima mea—Elvey

Sanctus—Gounod, Stainer

Agnus Dei—Littlejohn, Williams

The choir is a double-quartet (wartime size, which has proved very satisfactory); the organ is a Haskell in the chancel and a Roosevelt in the gallery, both played now only from the chancel console."

- DONALD D. KETTRING

*First Congregational, Columbus

May & June Services

*Jenkins, Dawn

Kramer, Morning Song

Let all the world, Malin

s. If I but lift mine eyes, Lent

**Marcello, Psalm 19

Thiman, Psalm 23

Huber, Psalm 6

s. God my Shepherd, Bach

Franck, Piece Herioque

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s. My Master hath a garden, Thiman
s. When Jesus Christ, Thiman
Weinberger, Three Bible Poems
Psalm 150, Weinberger ('solo cantata for high voice and organ')
Karg-Elert, Harmonies du Soir
*Bossi, Ave Maria
Arcadelt, Ave Maria
Thine be the glory, Christiansen
For the beauty of earth, York
**Clokey's "Adoramus Te"

Cyril Barker

Ph.D., M.M., A.A.G.O.

Detroit Institute of Musical Art

(University of Detroit)

First Baptist Church, Detroit, Mich.

Charles Harlan Clarke

Organist and Choirmaster

Grace Church, Chicago

Joseph W.

CLOKEY

Will R. Cornelius

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Los Angeles

California

Dubert Dennis

M. M.

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Mus.D., Mus.B., F.W.C.C.

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Saint Louis 8, Missouri

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M. Mus.

Organist and Choirmaster

First Baptist Church

Spartanburg, S. C.

*Davies, Solemn Melody
Handel, Con. 5; Andante
Souls of the righteous, Noble
Rest in peace, Schubert
**Noble, Legend
Worship, Shaw
Heavenly Light, Kopylov
*Bach, Prelude & Fugue Em
When Thou Art Near
Hosanna music is divine, Kettring
off. Bach, Our Father in Heaven

Richard T. Gore

F. A. G. O.
Professor of Organ and Composition
Head of the Music Department
THE COLLEGE OF WOOSTER
Wooster, Ohio

Horace M. Hollister

M.S.M.
Associate Organist
Director of Music for Young People
Madison Avenue Presbyterian Church
New York City

Harry H. Huber

M. Mus.
Organist and Choirmaster
First Methodist Church
Hutchinson, Kansas

Gilbert Macfarlane

Choirmaster — Organist
Director of Choir School
TRINITY CHURCH
Watertown, N. Y.

August Maekelberghe

Compositions for Organ:
Triptych (H. W. Gray Co.)
De Profundis Clamavi (Gray, in process)
Fantasia (J. Fischer & Bro.)

Richard Purvis

Saint Mark's Church
Institute of Music and Art
San Francisco California

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Lauren B. Sykes

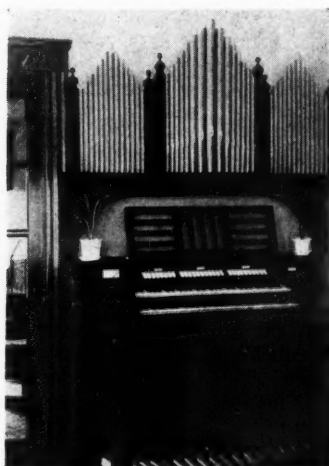
A. A. G. O.
Organist-Choirmaster
First Christian Church
Conductor, Multnomah A-Cappella Choir
Portland, Oregon

Harry B. Welliver

MUS. M.
Organist
State Teachers College
MINOT NORTH DAKOTA

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
Long Beach, California



HE ADDED PIPES

Arthur Rienstra bought a 2-26 Reuter for his daughter and seeing no pipes for the past seven years he made them himself from half-rounds 2" down, gilded, decorated.

*Brown, A Festive Alleluia
Pierre, Guardian Angel
Gretchaninoff, Cradle Song
Polish Child's Prayer, ar.Gaul
*Bach, To Thee Dear Lord
Johnson, Three Short Pastels
The Shepherd's Psalm, Protheroe
s. Song of Consecration, Kennedy
*Whitlock, Fidelis; Pastorale.
Purvis, Communion
O Holy Jesus, Lvoff
s. But the Lord is mindful, Mendelssohn
Two services a Sunday during May, morning service only during June.

• ROBERT A. IMBT, Choirmaster
WALTER LINDSAY, Organist
*First Presbyterian, Olney
Second Annual Music Festival
Calkin, Processional March
The sins of the world, Maitland
m. Soldiers of God, Machan
j. Go not far from me, Zingarelli
strings. Haydn, Allegretto
b. Gloria, Buzzi-Peccia
strings. Beethoven, Allegro
I only know, Thomson
Voix Celestes, Alcock ("a song without words")
Ye servants of God, Cain
Hallelujah, Beethoven
Merkel, Postlude D

William A. Goldsworthy

A.S.C.A.P.

Composers' consultant
in analytical criticism of
manuscripts
and preparatory editing
for publication

Address

234 East 11th St. New York 3

• ROBERT M. STOFER

*Covenant Presbyterian, Cleveland
Anthems March 3 to June 23

Mozart, Ave Verum
Thiman, Immortal Invisible
Dvorak, Biblical Songs
Gibbons, O Lord increase my faith
Wood, This sanctuary of my soul
Mendelssohn, Hear my prayer
Brahms, Song of Destiny
Burke, Saint Patrick's Prayer
Gardiner, Evening Hymn
Martin, Hail gladdening Light
Gounod's "Messe Solennelle"
Beach, Let this mind be in you
Tchaikowsky, O Thou from Whom
Katalsky, Hail holy Light
Purcell, Let my prayer come up
Darke, Even such is time
James, Waters of Babylon
Bairstow, Promise which was made
Bortniansky, Lo a voice to heaven
Mozart, Gloria in excelsis
Rowley, Praise
Shaw, With a voice of singing
Sowerby, I will lift up mine eyes
Bach, Jesu joy of man's desiring
Beethoven, Heavens are telling
Gounod, Unfold ye portals
Parker, In heavenly love
Noble, Grieve not the Holy Spirit
Brahms, Blessed are they
Brahms, How lovely

• MARY HODGES TURNER

Presbyterian Church, Decatur, Ga.
April-May-June Anthems

Andrews, Lauda Anima
Bach, God my Shepherd
Beach, Let this mind be in you
Bitgood, Greatest of these
j. Bortniansky, Vesper Hymn
Christiansen, Bread of Life
Goss, Savior of the world
Hamblen, Beside still waters
m. Hebrew, God of Abraham praise
J. Kountz, Evening Prayer
Malotte, Unto Thee
Mozart, Sanctus
m. Nevin, Day of the Lord
Shelley, God is love
Taylor, Psalm 122
j. Whitmer, A child's Prayer
Zwingli, Lord we cry to Thee
Some Organ Pieces
Bartlett, Meditation Serieuse
Cole, Song of Gratitude
Edmundson, Fairest Lord Jesus
Matthews, Paean
Mueller, Easter Paean
Weinberger, Abide With Us; Hosanna.
On June p.181 will be found much information about Mrs. Turner's work; the foregoing brings her repertoire up to the end of the current music season.

Dr. Einecke's First Year

• in Pilgrim Congregational, St. Louis, is summed up, by our request:

"There was a children's choir here when I arrived, started ten years ago; only one charter member is left and she goes to college next fall. There were 25 girls, 6 boys, and 20 highschool girls, no highschool boys, nor were there any children between the ages 5 & 9. I have increased the highschool choir to 35, adding 10 boys and 5 girls; in the other choirs the boys increased from 5 to 18, the girls from 25 to 38, and the adults added 12, making 48 now."

Choir festival Sunday was held May 19 and the calendar showed the names of all on the "attendance roll of honor."

Three earned 100%; 14 scored better than 95%, 22 better than 90%, 25 better than 85%, and 16 above 80%. Average for the season was 88%. Five-year gold-cross awards went to 10 in Chapel Choir, 5 in Girls' Choir, and 4 in Boys' Choir.

William Strickland

An individualist—don't try to change him

• Mr. Strickland had been working—and thinking—a long time before his famous contemporary series of organ editions began to appear from the H. W. Gray Co. presses, but those editions, coupled with his work in the army, made his name known through the best circles of our organ world. He was born on a Jan. 25 in New York City, was a boy chorister in the Cathedral of St. John the Divine and had his schooling in the Cathedral Choir School and in Trinity School, New York.

His early church work as organist was with Christ Church, Bronxville, and Calvary Church, New York, to which latter he was appointed at the age of 17. In 1934 he became music master in St. George's School, Newport, R.I. In due time he returned to New York City and became associated with St. Bartholomew's Church as assistant organist and music director of Community House.

Between 1934 and 1939 he did recital work, appearing in some of the best places, and then he won the Victor Baier fellowship in Columbia University. He is a Fellow of Trinity College, London.

After serving as associate conductor for an orchestra in New York City he founded and conducted a Sinfonietta there in 1940. Then the war got him and sent him so close to the national capital that he conducted the Cathedral Choral Society in Washington from 1942 to 1944. The army got many other musicians also, and if it didn't get enough it set Mr. Strickland to the job of processing them for it, so he founded and directed the Army Music School orchestra and choir at Ft. Myer, Va., and they did many concerts through the district as well as train band-leaders. Many an organist first met—and became a voluntary propaganda agent for—William Strickland in that Army Music School.

This summer he became director of music activities in the famous Wellesley Conference, Wellesley, Mass., and that ancient and honorable institution took on new vitality.

The purpose back of the contemporary organ series was and is to induce some of the currently most talked-of composers to interest themselves sufficiently in the organ to write for it, for the good of the organ in more ways than one. The contemporary idea has grown now to include a contemporary choral series and a contemporary orchestral, all under Mr. Strickland's editorship and from the H. W. Gray Co. presses. So far as Mr. Strickland, individualist, is concerned, you don't have to like all these contemporary organ pieces; in fact, it is doubtful if he himself likes them all. Who could?

And so we give you William Strickland. Maybe he doesn't always know where he's going but he knows he's not standing still; so if you see any ruts anywhere, don't ever expect to find W.S. parked in any of them. He'll be out blazing some new trail of his own somewhere.

Money Matters

• \$53,439. was raised for the European reconstruction fund; \$25,074. was raised at the Easter collections for the Church's own work.

That's real money, isn't it? St. Bartholomew's, New York.

St. Luke's Choristers

Long Beach, California
William Ripley Dorr, Director
Mus. Bac., B. S.

Latest Motion Picture Releases:
BELLS OF ST. MARY'S
MEXICANA
THIS LOVE OF OURS



WILLIAM STRICKLAND

began his music career as a choirboy and then successively became an organist, music master, orchestra conductor, teacher, and Wellesley Conference dean.

Lauren B. Sykes' Repertoire

First Christian Church, Portland, Ore.

• The repertoire and choirs for the 1945-46 season are summarized in an 8-page 6x9 printed pamphlet, with five photos; copies available at 10¢. As usual we omit arrangements, Christmas and Easter music, and anthems generally common to all choirs.

Quartets

Carter, Thy hallowed presence
Foote, Still with Thee
Robertson, All in an April evening
Scott, O God Thou art my God
Tchaikowsky, Legend
Tschesnokoff, Awake my soul
Wild, We thank Thee

Sanctuary Choir

Bach, Jesu Joy of man's desiring
Bitgood, Glory to God*†
Hosanna*†

Butcher, Let saints on earth
Christiansen, Lost in the night
Praise to the Lord

Cronham, New Year's bells
Cross, Soldiers of Christ*†
Dickinson, Thy will be done
Evans, Thy kingdom come*†
Federlein, Behold God is my salvation
Franck, Give to Thy people
O Lord most holy
O worship the King

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

■

Author of

'Contemporary American Organ'

(Four Editions)

1112 South Wabash Avenue
Chicago 5

Gaul, Washington's Prayer*†
Goldsworthy, Come ye thankful people*†
Goss, O Savior of the world*
Greenfield, Blessed be Thou
Guion, Prayer
Jenkins, Lux Benigna
Kennedy, Hark ten thousand harps
Lucas, Battle hymn of republic*†
Macfarlane, Ho everyone that thirsteth
Open our eyes

Malotte, Lord's Prayer
Martin, King of Love*†
Mueller, God of Light*†
Now thank we all*†

Noble, Go to dark Gethsemane
O'Hara, Forward to Christ*†
Palestrina, Come Holy Ghost
Come let us worship

Richter, Creation
Rowley, Praise
Scholin, Unto Thee O Lord
Shaw, With a voice of singing
Shure, Green hill bright with morn*†
Snow, Give peace in our time
Thomas, Beatitudes
Voriss, Song of Mothers
Williams, King's Highway

Sanctuary choir numbers 31 voices—10s.
7c. 8t. 6b.—and sang in 37 services.

*Vesper Choir participated in these numbers, singing in 15 services during the season; it has 23 members—9s. 7c. 7b.

†Carol Choir of 27 young girls and boys participated in these numbers, singing in ten services during the season.

Organ Pieces (quoting here only the American works used)

Bingham, Cathedral Strains; Communion;
Bells of Riverside; Leonie Toccata.

Candlyn, Tuba Theme

Chubb, Shepherd's Carol

Clokey, Bell Prelude;

Cathedral Prelude; Pastorale.

Coke-Jephcott, Toccata on America

Cole, Song of Gratitude

DeLamarter, Carillon

Edmundson, Easter Spring Song

Prelude on Begin My Tongue

Prelude on Schumann Night Song

Toccata on Vom Himmel Hoch

Elmore, Air

Foote's Suite D

Gaul, Chant for Dead Heroes

Easter on Mt. Rubidoux

Haussermann, Gothic Toccata

Heeremans, Aria

Martin, Toccata on Sleepers Wake

Maxson, Liberty Fantasia

McKay, Adagietto

Noble, Solemn Prelude

Parker, Canzonetta; Intermezzo;

Melody; Postlude.

Smith, Andante; Communion Df;

Festival Toccata.

Verrees, O For a Closer Walk

O God Our Help

Voriss, Prelude Ef

Weinberger, Abide with Us;

Hear O Israel; Hosanna.

Woodman, Festival Prelude; Meditation;

Toccata.

Says Doc. Diggle:

• "I see by the April T.A.O. that we agree as to the value of the organ pieces by Elmore, Kemmer, Noble, and Pasquet. This will never do."

Emerson Richards

Organ Architect

800 SCHWEHM BUILDING
ATLANTIC CITY

MUSICALES

Church and Concert Compositions

- **LAURENCE DILSNER**
Highschool, Long Branch, N. J.
Senior Highschool Choristers
Palestrina, O Bone Jesu
trad. Summer is a-coming in
Brahms, How lovely
Hebrew, Song of hope (Hatikvah)
Mendelssohn, On wings of song
Russian, Gloria
Haydn, Heavens are telling
Scotch, Annie Laurie*
Palestrina, Schir Eres
Welsh, All through the night
Mendelssohn, How lovely
Hahn, The green Cathedral
Barnby, Now the day is over
Bavarian, Ho-la-li
Chorus of 105 voices—56s. 25a. 10t. 14b.
- **CHARLES H. FINNEY**
Friends University, Wichita
Choral Concert
w. Warren's "Harp Weaver"
Morley, Now is the month
Gardiner, Sir Egalmore
ar. Williams, Turtle Dove
Just as the tide was flowing
Wilbye, Adieu sweet Amaryllis
ar. Taylor, Twenty Eighteen
Foster, Oh Susanna
Bach, Salvation now is come
Shvedoff, For ever is it meet
Finney, The Christian's Walk
ar. Finney, Wayfaring Stranger
Lutkin, Cargoes
Welsh, All through the night
Hanson, Praise we the Lord
The first number was sung by The Singing Quakers, a group of women directed by Elsa Haury; from Morley to Foster were done by The Elizabethan Singers, 12 mixed voices directed by Miss Haury; the remaining pieces were sung by the University Choir of 38 mixed voices directed by Mr. Finney, dean of the department of music.
"If you are interested in costumes, the Quakers wore pastel formals, the Elizabethans formals, the Choir black academic gowns with a dickey of gray material (school colors) about the neck, with the school initials monogrammed in red."
- **ARTHUR LESLIE JACOBS**
First Congregational, Los Angeles
Festival of Modern Music
George A. Lynn, "Seven Last Words of Christ," sung by Chancel Singers of 8 picked voices.
Carlos Chavez, Sonatina, violin & piano.
Andre Caplet, "Les Prieres," for voice & piano.
Benjamin Britten, "A Ceremony of Carols," for treble voices & harp.
Paul Creston, Suite, for viola & piano.
Dupre, Heroic Poem, organ, brass, drum.
Maurice Durufle, Toccata (Organ Suite 5).
Alexandre Tansman, String Quartet 6
Virgil Thomson, "Stabat Mater," for soprano & string quartet.
Charles Ives, Three Songs for voice & organ: "Song for Harvest," "Mists," "Canon."
Stravinsky, Sonata for Two Pianos.
R. V. Williams, "Benedicite," for chorus, orchestra, & soprano solo.
This was the 8th annual festival, presented in afternoon and evening programs May 25.
- **DR. WILBUR H. ROWAND**
First Baptist, Cartersville
Music Club Program—Men's Voices
Gounod, Praise ye the Father*
trad. Crusader's Hymn
Negro, Ain't goin' to study war
Steal away
Spofforth, Hail smiling morn*
ar. Bartholomew, Away to Rio

Purcell, Passing by
Bennett, Dance my comrades
Franz, Dedication
ar. Waring, I dream of you*
ar. Waring, Battle hymn of republic
Shorter College men's choirs sang and Dr. Rowand at the points marked played organ pieces on the 2m Wicks, his last number being Rogers' Sonata 1. Fred Waring's arrangements were used as noted.

One Intelligent Town

• The small town of Perry, Fla., did the only intelligent thing thus far known in America about strikes; its merchants got together and agreed that they would sell absolutely nothing to anyone unless he could prove he was not on strike. Strikes, reasoned they, were the chief cause of shortages of all kinds; let the strikers suffer first. Amen.

One Intelligent Politician

• "The American laborer . . . should not have to depend on labor czars and racketeers to browbeat, bully, and battle for him. Nor should capital be bullied or browbeaten, or exploited by squeezes or unreasonable demands."—W. KINGSLAND MACY.

American Conservatory

• Peter Fyfe, Van Dusen pupil, won top honors among organ graduates this year; Victor Mattfeld was the one organist among the three post-graduates to be graduated "with distinction"; he also earned the M.Mus. degree.

Philadelphia Orchestra Finances

• Here's the record for last season: \$78,500. Operating deficit; 51,670. Endowment income; 2,601. Contributions; 24,229. Final net deficit. During the year the orchestra gave 172 concerts to an aggregate audience of 630,000.

Guilmant Organ School

• The 45th commencement graduated these five: Eleanor J. Babine, Eleanor B. Bachmann, Barbara LeHays, Marjorie V. Roberts, Marie Slekaitis; these three earned post-graduate diplomas; Lily Esther Andujar, David Brandt, Howard Henry Epping. Processional and recessional were played by two pupils studying under the G.I. bill of rights. Miss Bachmann was awarded the Wm. C. Carl silver medal.



Post-War Churches

AND THE

ORGOBLO

Above we show three of the churches that obtained Orgoblos shortly before we converted our entire capacity to the manufacture of similar units for war industries.

Fortunately the majority of Churches and Theatres were already equipped with Spencer Orgoblos, which have continued to operate with entire satisfaction and a minimum of attention and repair.

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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

• **DOROTHY JEANNE GENTRY**
University of Texas
Bach, Fugue G; O Man Bewail; Passacaglia.
Franck, Chorale 1
Widor, 6: Intermezzo
Karg-Elert, Improvisation Op.34
Jongen, Toccata
Reubke's Sonata

Robert Baker

Sac. Mus. Doc.
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ar.Felton, Lament (1)

Saint-Saens, Swan (1)

ar.Kohlmann, Sun of My Soul (2)

Powers, Shepherd's Song (2)

Moir, Cathedral Melody (3)

Richmond, Romance (4)

Mana-Zucca, In Old Havana (4)

Richardson, Barcarolle (4)

Franck, Chorale Am (5)

Clokey, Three Firesides Fancies (6)

Franck, Piece Heroique (6)

Virginia Taylor played 1, Dale Plummer

2, Mary Lindler 3, Ned Haven 4, Charmaine

Linzmayr 5, Joseph Adkins 6.

• FLOR PEETERS

Cathedral, Washington

Bach, Fantasia & Fugue Gm

Two Choralpreludes

Greene, Trumpet Tune

Loeillet, Gigue

Peeters, Elgie; Choral; Ave Maris Stella.

Reger, O Lamb of God

Dupre, Sileuse

Liszt, Prelude & Fugue on Bach

• *JOHN STANDERWICK

First Presbyterian, South Orange

Purcell, Trumpet Voluntary

Bach, Jesu Joy; Fugue D.

Widor, 6: Allegro*

Jongen, Chant de Mai

Gillette, Rippling Brook

Candlyn, Cradle Song*

Dickinson, Storm King: Scherzo

Dubois, Chant Pastoral

Mereaux, Toccata*

McAmis, Dreams

Vierne, 1: Finale

• HANS VIGELAND

First Cong., Great Barrington

Bach, Fantasia & Fugue Gm

Handel, Con.12: Adagio

Franck, Chorale Am

Jongen, Chant de Mai

Sandvold, Largo & Allegro

Nielsen, Prelude Norwegian

Bingham, Roulade

Vigeland, Toccata

Russell, Bells of St. Anne

Vierne, Westminster Carillon

The organ was a 4m Roosevelt built in 1883. Arild Sandvold is organist of Our Savior's Cathedral, Oslo, Norway; the movements are from his Sonata Fm. Ludvig Nielsen is organist of the Cathedral, Trondheim, Norway.

• GORDON E. YOUNG

St. John's, Millersville, Pa.

Bach, Toccata & Fugue Dm; Air G.

Shaw, Processional

Levitzi, Waltz

McAmis, Dreams

Weaver, Squirrel

Schubert, Ave Maria

Gigout, Toccata Bm

The program dedicated a 5-rank unit Moller—and it's our guess the audience enjoyed every one of the numbers on the program . . . something entirely new in the arid desert of organ recitals.—Ed.

Richard T. Gore

• of the College of Wooster directed a chorus of 96 and orchestra of 28 in a June 9 program of church music, doing Bach's "Wedding Cantata," Buxtehude's cantata "Jesus Joy & Pleasure," and Bach's "Magnificat in D."

To Stop the Dictators

• "A comprehensive program for lifting all wartime government restrictions on the American economic system, in order to promote maximum production," was formulated and announced nationally late in April by the U. S. Chamber of Commerce in annual convention in Atlantic City. Said the announcement: "We already have wage inflation, currency inflation, and a delayed or frustrated price inflation."

Clarence Dickinson

M.A.; Mus.D.; Litt.D.

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Another Electrotone

• Vega-Vox Ltd., 155 Columbus Ave., Boston, Mass., announces "the new electronic Vega-Vox," a spinet-like one-manual no-pedal affair whose tone is produced by radio-like tubes. "No gears, reeds, or mechanical parts requiring motion are used to generate tone; all components including tubes are used on an average of only 20% of their capacity, thus insuring long life." The photograph shows six stop-tongues over the middle of the keyboard, but the propaganda matter says a wide range of "effects may be created . . . by means of five simple key-tabs." While the advertising matter itself does not claim it imitates the organ or even tries to, the propaganda letter says it "is the first all-electronic instrument with true organ tone." Only when these inventors learn to tell the truth will their products be welcomed in these or any other self-respecting pages. Honest people just don't claim oleomargarin is butter.—Ed.

Another Electrotone

• The Connsonata made its debut July 16 in Kimball Hall, Chicago, before an invited audience of "representatives of the press." It is manufactured by C. G. Conn Ltd. and is called "a new electronic musical instrument," though later the inevitable urge to imitate the organ and get the invention over into the field where manufacturers think of sales, from fifty to a hundred thousand dollars each, takes hold and the Connsonata is compared (most favorably to itself of



course) with the organ. Sometimes oleomargarin compares favorably with butter, if the butter is rancid. At any rate, publishers will have a rich field open to them if they are willing to accept fraudulent advertising. It is doubtful if the intelligent organ world will come to its senses quickly enough to stop the torrent of abuse soon to descend. As a matter of fact, these new inventions are very welcome in the world of the organ, for these imitations are so cheap that they can displace pianos in chapels and churches where there is not enough money as yet to buy an organ. If they represent themselves truthfully, they will be championed and defended in these pages; if they resort to fraudulent claims, they will be scorned.—Ed.

Hammond Electrotone

• according to an advertisement in Musical Opinion, London, will no longer be shipped to England from America but will be manufactured there.

Carl F. Mueller

• was given an honorary Mus.Doc. at the 75th commencement of his alma mater, Elmhurst College, Elmhurst, Ill., on June 7. Dr. Mueller taught in the U.S.C. summer course this season and on their way westward by car the Muellers visited Denver, Colorado Springs, Pike's Peak, Salt Lake City, Bryce Canyon, Grand Canyon, Zion National Park, Hoover Dam (to restore its rightful name), Las Vegas; on the return trip they'll see the Sequoia, Yosemite, and Yellowstone National Parks.

Changing Your Address?

• T.A.O.'s hard-worked subscription clerk will breathe a prayer of thanks on any subscriber sending notice of address change if only the sender will remember to say whether it is merely temporary or intended to be permanent.

Prizes & Competitions

• The \$100. Composers Press Inc. award this year has been divided between three composers, including Leon Verrees for his anthem "O do not ask O Lord."

Society for Publication of American Music has selected for the current year Norman Lockwood's String Quartet in D and Lehman Engel's Sonata for piano & violoncello.

Dr. J. Julius Baird

• has been appointed to succeed the late Dr. Gaul as organist of Calvary Church, Pittsburgh. He began his music career as a choir boy in Trinity Church, Washington, Pa., studied music in Oberlin College one year and then went to Washington & Jefferson, graduating in 1930 with the B.S. in philosophy. He studied music at W. & J. and was in charge of music for the Chapel. He later studied organ with Arthur B. Jennings and Dr. Gaul, theory with Dr. Gaul and Dr. T. Carl Whitmer. In 1942 Washington & Jefferson College gave him an honorary Mus.Doc. He became organist of St. Andrew's, Pittsburgh, in 1936.

Grace Leeds Darnell

• gave her course on the training and development of junior choirs in Evansville College, Evansville, Ind., in the middle of June, with a group of 40 children acting as a laboratory choir each day through the session. One of the members of the class gave a dinner to the entire class and the program was climaxed by a service sung by the registrants and the demonstration choir.

Doris M. Faulhaber

• has been appointed to St. John's Methodist, New Rochelle, N.Y. Miss Faulhaber was born on a May 29 in Erie, Pa., had her highschooling there, and graduated from the Erie Conservatory; her organ teachers were Charles H. Finney and Walter Blodgett. Her first church position was acquired when she was but 16, St. Luke's Evangelical, Erie; it was followed by three other churches there until she came to New York City a year ago in secretarial capacity when her firm opened an office here. Thus Miss Faulhaber is one of a great army of professional organists whose work is all the more pleasure to them because it is their hobby rather than a business.

Mary Sutton Gray

• and hooray! She took a look at Terry Gray and decided he needed a sister, so she fixed that up on June 18. Her mother is Mary Ann Mathewson Gray; her father, Montgomery Johns Gray. Mrs. Gray in 1942 left the job she had made famous in Passaic, N.J., to become organist of Centenary Methodist, Richmond, Va., which latter church gave her leave of absence in 1944 to go with her husband as army chaplain to Nevada; she now resumes her Centenary work and has the army's promise that her husband will be released from his duties as staff chaplain at the European air transport service headquarters (Wiesbaden) in time to be home early in August. Terry? Name comes from his being Montgomery Johns Gray 3rd, so it's Terry, short for Tertius; he's now all of 19 months old. Nickname for baby sister? Give 'em time.

Richard J. Helms

• of the First Congregational, Toledo, Ohio, has been appointed to the Second Presbyterian, Kansas City, Mo.; he is a graduate of Westminster Choir College.

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ENROLLMENT NOW IN PROGRESS — CIRCULARS ON REQUEST

Cantatas & Oratorios

• Clokey's "Adoramus Te" was given May 12 in First Congregational, Columbus, Ohio, by Donald D. Kettring, choir of 41 (15s. 7c. 7t. 12b.).

Mozart's "Mass in B-flat" was given May 26 in First Congregational, Boulder, Colo., by Everett Jay Hilty and Horace Jones, choir of 34 (11s. 9c. 7t. 7b.) with accompaniment by organ, 12 strings, two clarinets.

Mark Brunswick

• of the Brooklyn College faculty has been appointed chairman of the music department of the College of the City of New York. William Neidlinger, head of the department since 1944, has retired on a pension.

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Mus. Doc.

Drake University
DES MOINES IOWA

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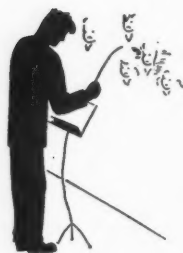
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HERE'S HOW!

THAT'S TELLING IT
Front-cover of the 4-page leaflet of Choral Conductor's Guild, Los Angeles, announcing the third annual church-music institute.

Choral Conductors' Guild

• of Southern California held its third annual church-music institute in Los Angeles June 28 & 29 in Occidental College. Speakers included Dr. Carl F. Mueller, Clarence Mader, J. W. Jones, Howard Swan, Frank Cummings, Arthur Leslie Jacobs, Edward Qualen, Allen Lannom, Dr. Fritz Kunkel. Total cost to registrants was \$6.00 and that included a luncheon and dinner. The affair was invitingly announced in a printed 4-page leaflet the front-cover of which is reproduced in these pages.

\$1,068,253.00 Cash on Hand

• The New York City local 802 of the musicians' union on June 9, 1946, said its finances showed a deficit eleven years ago when "the present leaders" took office, but now "has a cash balance" of \$1,068,253. What is the money for? "To meet the emergencies of the future. . . if the present increasing tempo of assault upon labor's gains is maintained." Does the public have any such fund piled up to defend its rights in the matter? Or has the public no right excepting the right to pay increasing wages eternally?

Good Organist Wanted

• Early in July T.A.O.'s Registration Bureau had a call for a fulltime organist working under excellent conditions. We also had a call for a substitute for four Sundays. The fulltime organist had to be one capable of developing the multiple-choir system, one with experience in such work; the ability to play Bach's six Sonatas had little or no bearing on this church's interest in him. Information was passed along to the proper persons, but the names of those suited to the fulltime job were all too few. Don't blame T.A.O. if churches won't take this or that type of organist; we find out what they want and send notices accordingly. Incidentally,

it will be a real help both to a church and to some adequately-prepared organist, if any reader knowing of a vacancy will report at once to T.A.O. and give such details as are known.

Dr. Philip James

• has been elected president of the Society for Publication of American Music, succeeding Oscar Wagner.

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Remember This

• "There is hardly anything in the world that some man cannot make a little worse and sell a little cheaper, and the people who consider price only are this man's lawful prey."—RUSKIN.

A Voice for Freedom

• "I love the free responsibilities of the human soul, standing face to face with God, with no shadow of pope or bishop or priest or man-made creed falling between himself and his Master. That's why I'm a Baptist."—ROBERT J. BURDETTE.

No Easter Flowers

• St. George's Church, New York, Dr. Elmore McKee rector, asked its parishoners for permission to use the money they would normally donate for Easter flowers, to add to the Church's famine-relief fund being sent to Europe and Asia, and received such a hearty response that a few days prior to Easter the contributions were up to \$1,200., whereas the usual amount for Easter flowers would be \$750. This time it paid a church to practise Christianity instead of merely preaching it.

To Dr. Roland Diggle

• Says Lee Shippy, columnist for the Los Angeles Times: "Roland Diggle doesn't get the momentary publicity given any composer of a hit-parade number which may be forgotten in two weeks, but millions of persons all over America fill the air with his music, arrangements and selections, week after week, year after year. Dr. Diggle's 400th composition for organ has just been published and probably every church organist in America has one of his five books of organ music, selections from which are played in church every Sunday. Pianists may tickle the ivories but organists Diggle 'em."

That Pedal Cadenza

• written by Firmin Swinnen for Widor's Fifth was originally printed by T.A.O. and it is quite true that copies are still available, but none will be sold because of tremendously increased costs of everything along the line, including clerk-hire, envelopes, cardboard backing, etc. And in addition there just isn't time to handle items like this at the old prices; also there is that most annoying factor of how much stupidity the government will be guilty of in dictating what our sales price should be or how the sales should be handled. So the copies we have in stock will have to rot away until that far distant day when America becomes once more—if ever it can—a decent nation.

Washington, D.C.

• The Guild held a regional convention June 24 to 26 and a feature of the 28-page 5x7 program-book was a complete list of the choral and organ music used, listed alphabetically and naming the publisher of each. Excellent. The organ pieces by Americans:

DeLamarter-h, Carillon

-vk, Suite

Farnam-t, Toccata

James-h, Sonata

Mason-j, Choralprelude on Wesley

Purvis, Five Pieces on Gregorian

Simonds-c, Two Preludes

Sowerby-h, Rejoice Ye Pure in Heart

Titcomb-vb, Three Pieces

Yon-j, Echo

Sprague-Coleman, not yet assigned an abbreviation in our Key, publish the Purvis pieces. There were five recitalists and every one of them gave American composers a hearing. The organists of Washington must be infinitely better than the politicians, for they gave hearings to 17 American pieces as compared to 23 foreign, which is a higher record than the New York City convention scored.

The Salvation Army

• For the first time in T.A.O. history the Salvation Army asks assistance in making known that a drive for funds is on. And also for the first time in T.A.O. history we discover such a drive managed economically so that the minimum of money goes to the drive itself, leaving the utmost for the work to be done. And that work, when it con-



cerns the Salvation Army, is well done, efficiently done, economically done, and truly deserves to be done. How many readers realize that the Salvation Army in New York has a real organ in its headquarters auditorium? It's a 4m Estey installed in 1930, 39 voices, 41 ranks, 59 stops. Anyway, whenever the Salvation Army asks for money, give all you can, for every penny of it will be efficiently used for the purposes for which it was given.—Ed.

August Events & Programs

• ANNA E. SHOREMOUNT
Brooklyn Museum, WNYC Broadcasts
Aug. 2, 9, 16, 10:15 a.m., e.d.s.t.

*Buxtehude, Fugue C

Bach, Chorale from Cantata 22

Handel, Prelude & Fugue Fm

Karg-Elert, Legend of Mountain

Bedell, Choral

Rayburn, Sketch 1

Cameron, St. Denis Fantasia

*Handel, Con.10; Finale

Franch, Chorale Am

Vierne, Arabesque; Finale 1.

*Mendelssohn, Sonata 1

Son.6: Allegro*

• DR. GEORGE WM. VOLKEL

Chautauqua, N.Y.

Aug. 7, 14, 4:00

*Widor's Sixth

Palmgren, May Night; Spinning Song.

DeLamarter's Suite (3 mvts.)

Howe, Rondo; Andante Cantabile.

Sibelius, Finlandia

*Bach, Fantasia & Fugue Gm

Vivaldi, Largo Spiccato

Martini, Gavotte F

DeLamarter, Festival Prelude

Russell, Basket-Weaver

Sowerby, Carillon

Saint-Saens, Swan

Wagner, Siegfried's Rhine Journey

Dr. Volkel plays also at the same place

Aug. 21 at 4:00, 25 at 3:00.

Richard W. Harvey

• assistant organist for St. Thomas Church,

New York, has been appointed to the Cong-

regational Church, Rutland, Vt.

Atta Boyl

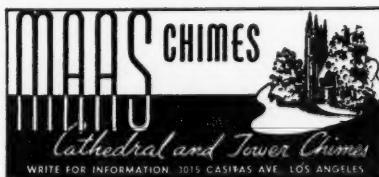
• "Hereafter, tardy brides will have to pay

an extra fee of two guineas to the church or-

ganist," said the Rev. Brian Purefoy, vicar

of Tewkesbury, England, annoyed at the per-

sistent tardiness of brides.



London Churches

• are appealing (to Londoners, not to Americans) for approximately three million dollars over the next five years to rebuild what the German people destroyed in London. Some 2000 churches were damaged by the German people and, says the announcement, 10% of London churches were destroyed. It is intended to completely rebuild 50 churches and repair 494 others. Now why don't Englishmen follow the example of all the dear delightful Europeans and ask America to do this for them instead of trying to do it for themselves?

Dr. Edward C. Bairstow

• died May 1 in York, Eng. He was born Aug. 22, 1874, in Huddersfield, Eng., studied music with Frederick Bridge, had his Mus. Bac. from Durham University in 1894 and his Mus.Doc. in 1900; he was knighted in 1932. In 1906 he became organist of the Leeds Parish Church, following Dr. Noble in York Minster in 1913. In 1917 he succeeded Dr. H. A. Fricker as conductor of the Leeds Philharmonic Society. He is known in America for his organ pieces and anthems.

John Baumgartner

• died June 20 at the age of 47. He was on the faculty of Westminster Choir College, teaching voice there since 1928, and was choirmaster of the First Presbyterian, Caldwell, N.J. He is survived by his widow and their three daughters.

Paul Klepper

• died June 11 after an illness of several months culminating in an operation three weeks prior to his death; his age was 52. Born in Roumania, he began in the music business in Paris when but a youth; moving to America he joined the staff of Edward B. Marks Music Corporation in 1925 and began building a department of standard and foreign music of classic character, which, with his fostering of importations, is now a prominent feature of Marks business. He is survived by his widow and their son, living in Brooklyn, N.Y.

Percy Whitlock

• died May 1 in Rochester, Eng. He was born June 1, 1903, in Chatham, Kent, Eng., became a choirboy in the Cathedral, Rochester, studied music with its organist C. Hylton Stewart, and ultimately became assistant organist there. He continued study in the Royal College of Music, and his teachers included Gustav Holst, Henry Ley, Vaughan Williams. After ten years as Rochester assistant he left in 1930 and in 1932 became borough organist for Bourne-mouth, for a time also being organist of St. Stephen's Church there. He composed much music for choir and organ.

FOR SALE

Having recently purchased a large organ requiring more space than I have available I am continuing to dispose of the overplus; I now have left only three ranks of pipes and some chests and other parts. Fine Vox Humana with chest. Tibia Plena with chests inclusive of 8' bass octave and another chest covering two octaves, remaining pipes up to 61 notes; these are fine big flutes in excellent condition. I have a complete set of beautiful Tubas, 10" pressure, including 16' bass octave on one chest and balance on 73-note duplex chest with fine set of Vox Humana on other side. 49-note vibrating Marimba and ditto 39-note Xylophone. Several Tremulants. Chests and pipes, Moller electro-pneumatic. May be examined in suburb of New York City—Elizabeth, N. J. 318 Bayway Ave. Phone, Elizabeth 2-9519—Bullock.

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(*See advertisement elsewhere in this issue.)
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T.A.O. SPECIFICATIONS

V-VOICE: An entity of tone under one control, one or more ranks of pipes.
R-RANK: A set of pipes.
S-STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.
B-BORROW: A second use of any Rank of pipes (percussion excluded).
P-PIPES: Percussion not included.
DIVISIONS h-harmonic
A-Accompaniment hc-high C*
B-Bombarda l-largud
C-Choir m-metal
D-Antiphonal m-mouth-width
E-Echo mc-middle C*
F-Fanfare o-open
G-Great pf-prepared for
H-Harmonic r-reads
I-Celestial rs-repeat stroke
L-Solo 2t-two rank, etc.
N-String s-scale
O-Orchestral s-sharp
P-Pedal s-spotted metal
R-Gregorian s-stopped
S-Swell sb-stopped bass
T-Trombone ss-single stroke
U-Rueckpositiv t-tapered to
V-Postitiv t-triple
Y-Sanctuary tc-tenor C*
VARIOUS u-cut-up
b-bars uc-upper C*
b-bearded unx-unexpressive
b-brass w-wind-pressure
bc-bottom C* w-wood
c-copper wm-wood & met.
c-cylinders z-zinc
cc-cres. chamber "wind pressure
d-double "diam. of pipe
f-flat "pitch of lowest
fr-frees reed pipe in the rank
h-halving on

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
 14"—Diameter of cylindrical pipe.
 41—Scale number.
 42h—Based on No. 42 scale.
 46-42—46-scale at mouth, 42 at top.
 2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
 2/9m—Mouth-width covers 2/9th of circumference of pipe.
 1/4u—Mouth cut-up is 1/4th.
 17h—Scaled to halve on the 17th note.
 Dynamics indicated from ppp to fff.
 Order in which details are listed:
 Dynamic strength, wind-pressure, scale, details, number of pipes.
 *b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c⁴ is still above the high octave but need not be considered here; each octave begins on C and ends on B.
 CCC-16". CC-8". C-4". c⁴-2". c⁴-1". c⁴-6". c⁴-3".

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 10th, all news-announcements.
 15th, advance programs and events forecast.
 18th, dead-line, last advertising.
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